



AUXILIARY **TARGET FINDER** FOR ARRIFLEX 16 and 35

The Target Finder is an optical device that is used on the Arriflex-16 and Arriflex-35 Cameras in conjunction with long focal length lenses. Its purpose is to quickly locate a moving subject such as a bird or airplane.

The Target Finder is attached and aligned (as shown in the photograph) by means of a mounting clamp and bar, alongside the Arriflex's eye-piece, and in line with the cameraman's left eye. The cameraman sees the Target Finder's reticle projected over a wide field in which the target is easily located. Once the instrument has been aligned, centering the target in the reticle of the Target Finder, automatically centers the object in the frame of the camera.

The Arriflex 16, because of its mirror reflex shutter, has always been a "natural" for long range tracking. This is further facilitated by the Target Finder.

The Target Finder itself has no framing as such and, therefore, may be used with all long focal length lenses. The camera view finder, as always, serves to define the field of view precisely.

Once the basic alignment has been made the Finder with its bar may be conveniently removed from the mounting clamp. It may then be readily replaced again without requiring readjustment. The mounting clamp remains permanently attached to the camera.

The Target Finder is available in five models for all Arriflex cameras as follows:

Catalog #9A206 — Target Finder complete with mounting clamp; for Arriflex 16 with Divisible Finder, Serial #7501 to 8900

Catalog #9A209 — Target Finder complete with mounting clamp; for Arriflex 16 with Divisible Finder, Serial #8901 and higher

Catalog #9A207 — Target Finder complete with split mounting clamp; for Arriflex 16 (old style) with non-divisible finder.

Catalog #9A211 — Target Finder complete with mounting clamp; for Arriflex 16M

Catalog #9A208 — Target Finder complete with split mounting clamp; for Arriflex 35, all models.

INSTRUCTIONS FOR MOUNTING

Arriflex 16 with Divisible Finder: Serial #7501 to 8900 (Use Target Finder, Catalog #9A206)

Arriflex 16 with Divisible Finder: Serial #8901 and higher (Use Target Finder, Catalog #9A209)

Arriflex 16M: (Use Target Finder, Catalog #9A211)

1. Remove the divisible eyepiece from the camera
2. Slip the Target Finder on the Arri finder as shown in the photo.
Tighten clamping screw (A).
3. Put the divisible eyepiece back on the camera.

Arriflex 16 with Non-divisible Finder: (Use Target Finder, Catalog #9A207)

1. Remove the two screws which hold the split clamp together.
2. Reassemble the clamp in place on the tube of the camera finder.
Secure with screws removed in step 1.
3. Position of the Target Finder should be comparable to the one in the photo.

Arriflex 35, all models: (Use Target Finder, Catalog #9A208)

Follow same instructions as listed for the Arriflex 16 with Non-divisible Finder.

1. Set Arri Camera with long focal length lens on a sturdy tripod and locate some distant object in the Arri finder.

2. Loosen setscrew (C) and thumbscrew (B) and adjust the interocular distance so that both eyepieces are comfortable to your eyes.

3. Loosen thumbscrew (D) and look through both eyes. Line up the center dot in the Target Finder on

the same distant object that the camera finder is set on. Now tighten both thumbscrews (B) and (D).

4. Check another distant object by locating it first in the Target Finder. The object should be immediately centered in the camera finder.

5. The locating collar can now be seated and the screw (C) tightened.

The Target Finder can be removed from the camera at any time by loosening thumbscrew (B) and when reinstalled it will still retain its original adjustment.

Individual eyeglass correction is also available for the Target Finder for people who wear glasses.

ARRIFLEX

CORPORATION OF AMERICA
257 PARK AVENUE SOUTH, NEW YORK 10, N. Y.

ARRIFLEX[®]

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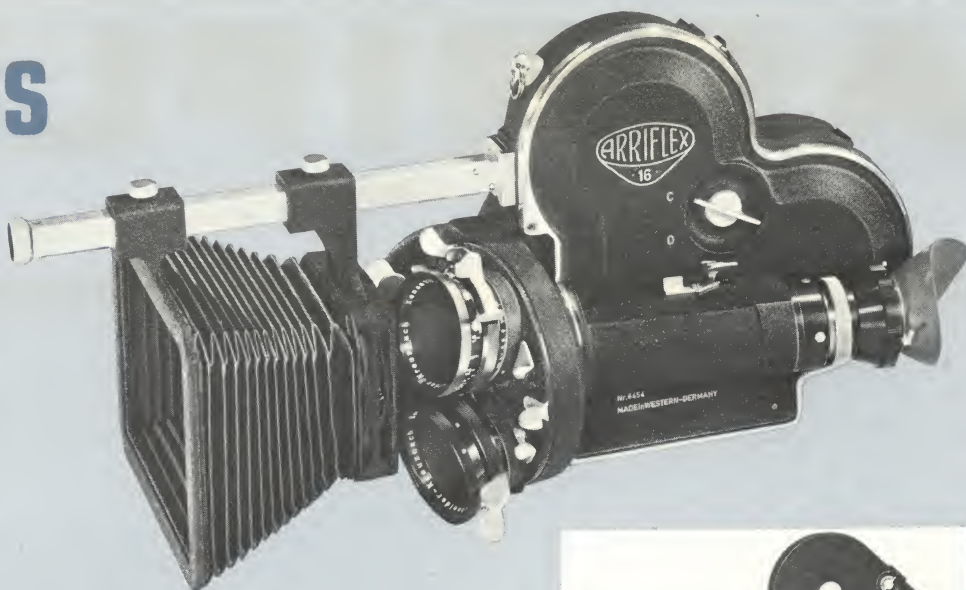


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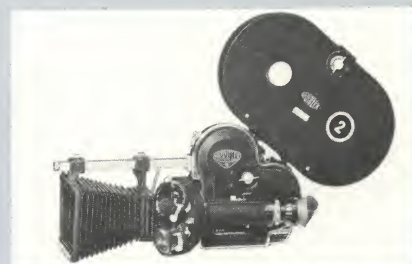
ARRIFLEX® 16S

No other camera comes close to the handling ease of the ultra-compact and lightweight Arriflex 16S. Ready-to-film camera weighs just over 8 lbs. with 100 ft. daylight spool, 3 lenses, motor and matte box! Hand-held or on tripod; in the studio or on location, its ruggedness, capability and versatility, as a thoroughly professional filming tool, has made the model 16S world famous.

The Arriflex 16S is a unique combination of the most essential professional features: famed Arri mirror-shutter reflex viewfinder; ultra-precise registration-pin film movement; three lens divergent turret; frames-per-second tachometer and many others, plus a complete system of accessories. Film capacity from 100' internal spools to 400' external magazines.



Write for
ARRIFLEX 16S
16 page brochure



Inset shows Arriflex 16S with S-400' magazine, matte box, lenses and motor.

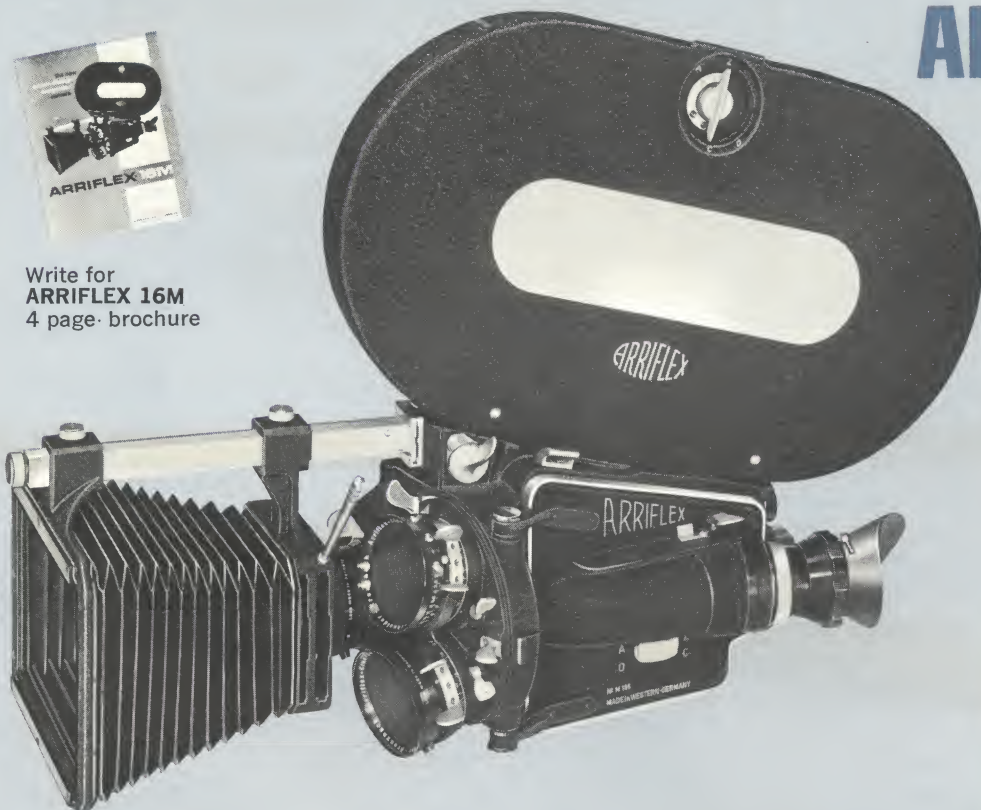


THE ONLY TRULY COMPACT AND LIGHTWEIGHT
PROFESSIONAL MOTION PICTURE CAMERAS—
WORLD FAMOUS FOR THEIR MIRROR-SHUTTER

ARRIFLEX® 16M

One camera, choice of three Quick-Change magazines, makes the 16M ideal for the tough, long run jobs, the hand-held grab shots and anything in-between. Standard equipment includes a 60-cycle signal generator and automatic clapstick for location sound filming. Its broad capabilities are practically unlimited.

The Arriflex 16M features three Quick-Change magazines (M-200', M-400' and M-1200'); and shares with the famed model 16S: Arri mirror-shutter brilliant reflex finder; ultra precision registration-pin movement; three lens divergent turret; tachometer; frame-and-footage counter and a complete system of professional accessories.



Inset shows the Arriflex 16M with M-1200', M-400' and M-200' magazines.



Write for
ARRIFLEX 16M
4 page brochure

ARRIFLEX® 16BL

The Arriflex 16BL is a location sound camera—quiet, compact and light—supremely capable and versatile for every professional assignment—rugged and reliable as only an Arriflex camera can be. DOUBLE SYSTEM and/or SINGLE SYSTEM—it's convertible without the use of special tools. The Arri Recording Module provides for this unique capability. Add it for single system—remove it for double system sync-sound—it's as simple as that! Residual noise level of the 16BL is approximately 31 db. Weighs only 18 lbs., including special 12-120mm Angenieux zoom lens, 12V, DC governor-controlled motor and BL-400' magazine.

The Arriflex 16BL, hand-held or tripod mounted, brings to location, sync-sound filming the same uncompromising quality, portability and proven reliability that has made Arriflex cameras famous throughout the world.

Arri 16BL and 400' magazine shown with special 12.5-75mm F2 Vario-Sonnar Zoom Lens



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ARRIFLEX 16BL
10 page brochure

REFLEX OPTICAL SYSTEM AND "ROCK-STEADY" FILM MOVEMENT... UNSURPASSED FOR RUGGEDNESS, RELIABILITY AND VERSATILITY.

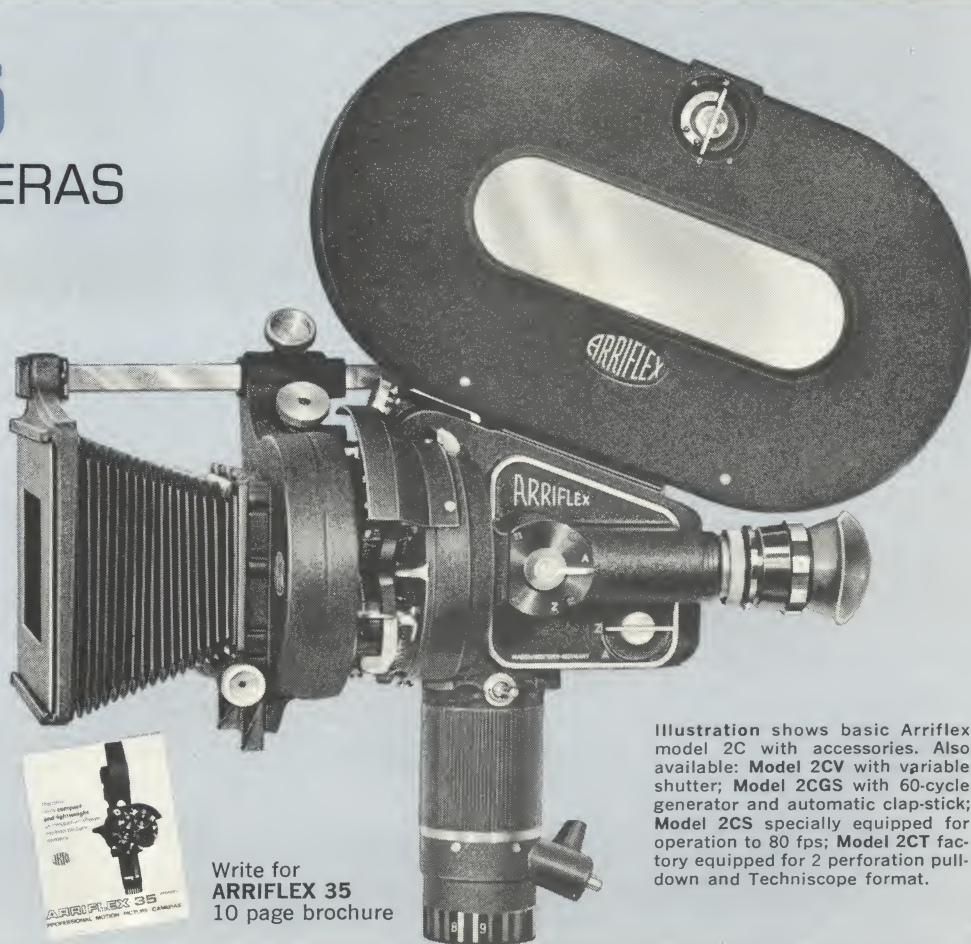
ARRIFLEX® 35

MODEL 2C CAMERAS

Compact, versatile and rugged, the Arriflex 35 2C series master every filming assignment. From launch pad to science laboratory, on location or sound stage, Arriflex 35 cameras are first choice of professionals wherever motion pictures are used to teach, document, influence, entertain or sell.

This advanced model 2C series incorporates improved finder optics: **larger field, interchangeable ground-glass, and a divisible finder system** along with Arriflex's famed mirror-shutter optical system, cardioid film movement and lightweight portability. A ready-to-shoot Arriflex 35 2C with three lenses, 400' magazine and hand-grip motor weighs only 13½ lbs!

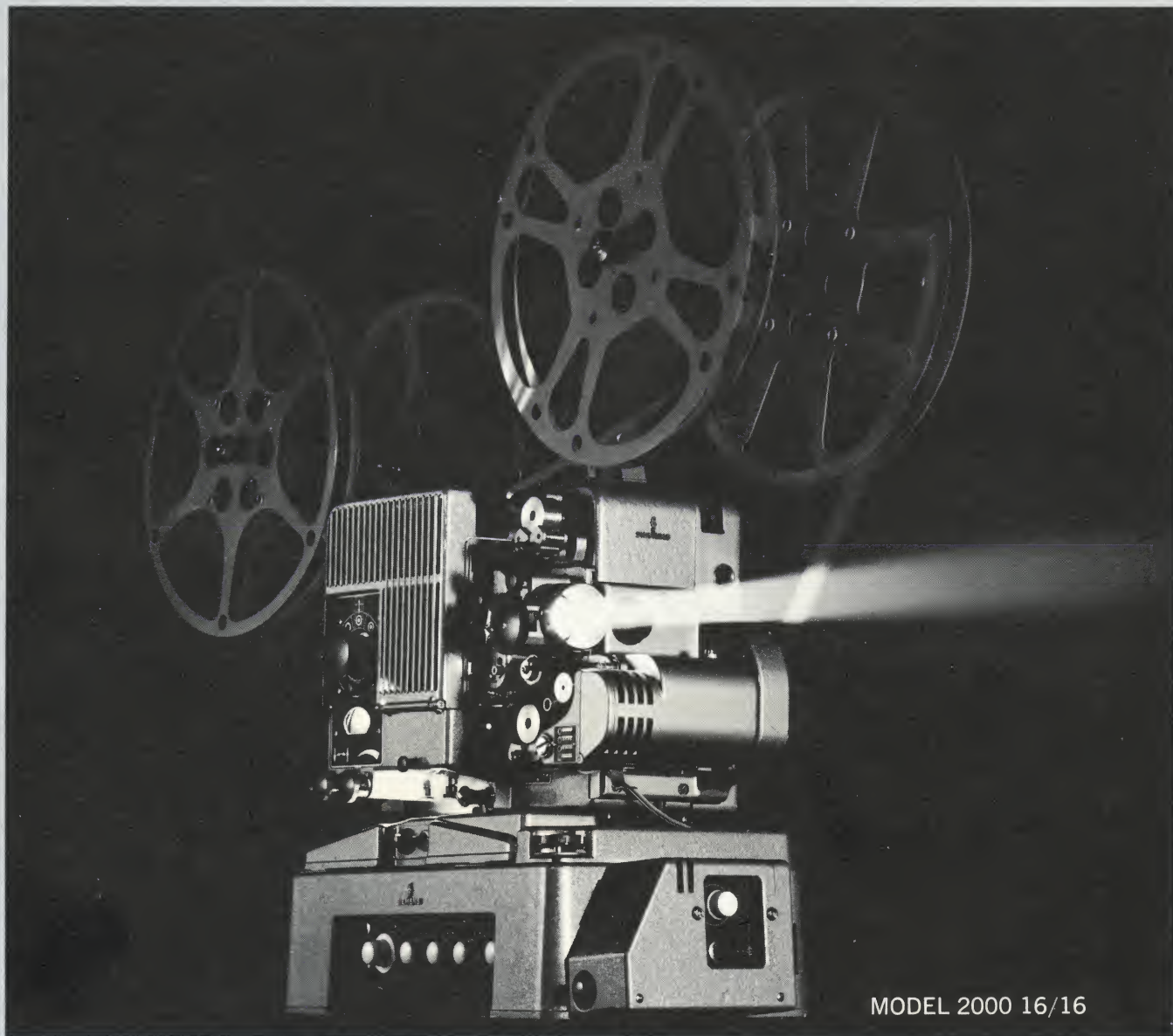
Professional filmmakers depend upon the Arriflex 35 2C cameras to deliver theatre-quality footage under any filming conditions—reliably and economically.



Write for
ARRIFLEX 35
10 page brochure

Illustration shows basic Arriflex model 2C with accessories. Also available: Model 2CV with variable shutter; Model 2CGS with 60-cycle generator and automatic clap-stick; Model 2CS specially equipped for operation to 80 fps; Model 2CT factory equipped for 2 perforation pull-down and Techniscope format.

THE MOST USEFUL SOUND PROJECTOR EVER DESIGNED!



MODEL 2000 16/16



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SIEMENS
4 page brochure



SIEMENS DOUBLE/SIXTEEN

The Siemens 2000 16/16 is an optical-magnetic sound projector interlocked with a 16mm magnetic deck—an **unusual combination** that can do unique things for you.

Use it as a preview projector, as a multi-lingual projector, as an editing projector! Use it as a supplement to existing facilities—or as a complete “sound studio in a suitcase.” Use it for interlocked projection in your own studio—or on the run—in client's office, plant or wherever. The Siemens 2000 16/16 sound projector is the modest cost answer to dozens of sound film problems. Perhaps it is the answer to yours?

270-30M-866-AA

ARRIFLEX CORPORATION OF AMERICA

■ 25-20 Brooklyn-Queens Expressway West

■ Woodside, N. Y. 11377



February 1, 1966

ARRIFLEX 35

PRICE SCHEDULE

(prices and specifications subject to change without notice)

Order Code	Description	User Net Price
CAMERAS		
302 020	ARRIFLEX 35 CAMERA MODEL IIC, with New Improved Reflex Finder showing Cinemascope Field, (0.735" x 0.868"; Aspect ratio 2.35 to 1), detachable eyepiece and interchangeable ground glass. Supplied with film gate and ground glass for Academy Aperture (Approx. 180° shutter). With battery cable, neck strap, template for cutting film leader, three lens cavity caps, oiler and test film, Guarantee and Import Certificate. WITHOUT LENSES, MOTOR, MATTE-BOX OR FILM MAGAZINE.	1995.00*
302 021	ARRIFLEX 35 MODEL IICV, same as above, but with Variable Shutter	2220.00*
302 023	ARRIFLEX 35 MODEL IIC-GS, same as model IIC, but with Control Signal Generator and Electric Clap-stick, factory installed	2540.00*
302 022	ARRIFLEX 35 MODEL IIC-S, same as model IIC, but with specially balanced movement, special tachometer and WITH special 32 volt DC motor, for operation to 80 FPS; WITHOUT LENSES, MATTE-BOX OR MAGAZINE.	2620.00*
302 024	ARRIFLEX 35 MODEL IIC-T, same as model IIC, but equipped with movement for two-perforation pull-down and Techniscope film aperture (9.5 x 22mm/0.373" x 0.868"), 200° shutter and ground glass marked for Techniscope format.	2520.00*
NOTE: On special order, the Model IIC may be supplied with Cinemascope gate (0.735 x 0.868), without additional cost. Special marked ground glasses are available at additional cost—refer to FINDER ACCESSORIES section.		
*Reference price only. Cameras are sold only with customer's choice of Matte Box, Motors and 3 lenses. Extra charge for empty lens sockets (see remarks under "Lenses").		
MATTE BOXES		
339 010	Matte Box/Filter Holder, all metal, for Arriflex 35	112.00
339 011	Matte Box/Filter Holder, with leather bellows, adjustable extension, geared filter stage; for Arriflex 35	220.00
MOTORS		
339 312	Transistorized Governor Controlled Motor, 16 volt DC 24 FPS, with polarized cable	228.00
339 311	Variable Speed Motor, 16 Volt DC, New Style Forward/Reverse	188.00
339 316	Special 24-28 volt DC motor, variable speed	184.00
339 313	†Synchronous Motor 110 Volt 60 cycle AC single phase on standard geared base with footage counter	595.00
339 317	†24V DC Governor Controlled Motor on standard geared base, with footage counter	875.00
339 318	†24V DC Governor Controlled Motor on standard Geared Base, and with factory installed 60 cycle signal generator. Complete with footage counter	985.00
339 323	†Universal Geared Base, with bayonet lock for special quick-change bayonet mounting motors (listed below); with base plate for tripod mounting (3/8" tripod socket) and Power Supply Box for 24V DC/110V 60 cycle AC, Control Signal Output and remote On-Off cable	895.00
339 309	†Synchronous Motor 110V 60 cycle AC single phase, quick-change bayonet mounting, for use with Universal Geared Base	220.00
339 310	†Governor Controlled Motor 24V DC, quick change bayonet mounting, for use with Universal Geared Base	410.00
339 324	Gear Reduction Adapter, for 16V Variable and Governor Controlled Motors, for use with Universal Geared Base	240.00
† May be used in model 120S Blimp		

(Continued)

CASES

Our Camera Cases are especially designed by the Arriflex factory for safe storage and transport of Arriflex cameras. The outside is covered with heavy gauge hammered aluminum, to reflect light and heat and to keep the inside cool. Cover closure has double channelling made of chrome plated steel to protect inside against dust and moisture. Locks and hardware are also plated. All corners reinforced. Inside finished in soft red plush. Many partitions and fittings to hold camera and accessories safely. Insist on original Arriflex cases. Deluxe Compartment Case, Model 200. Holds camera, four 200 ft. magazines, filters and small accessories		148.00
332 010		
332 011	Deluxe Compartment Case, Model 400. Holds camera, three 400 ft. magazines, one 200 ft. magazine, shoulder pod, filters, accessories	160.00

FILM MAGAZINES AND ACCESSORIES

339 220	200ft. 35mm Magazine with Footage Indicator and Loop Protector, runs Forward Only	160.00
339 223	400ft. 35mm gear driven Color Magazine, runs Forward and Reverse, with Footage Indicator & Loop Protector	260.00
339 226	Dustproof Cover for magazine throat of Arriflex 35 camera	10.50
339 225	Film Loop Protector for Arriflex 35 film magazine (replacement)	6.00
332 023	**Magazine Carrying Case, made of plywood covered with fibre. Holds three 400ft. gear driven magazines described above	48.00

LENSES

Our lenses are made by the world's best optical firms, to Arri's strict optical and mechanical tolerances. Each lens is carefully bench-tested. Because all the costly precision which is incorporated into the Arriflex could be endangered by inferior optics or poor mounts, we must protect Arriflex quality by not selling cameras without lenses.

In special cases where an exception may be made to this rule, we reserve the right to charge for each empty lens socket

	SCHNEIDER-KREUZNACH LENSES with follow-focus grip & click stops	50.00
311 111	18mm f/1.8 T2 Cinegon	620.00
311 122	28mm f/2 T2.2 Cine Xenon	520.00 544.00
311 123	35mm f/2 T2.2 Cine Xenon	256.00
311 124	40mm f/2 T2.2 Cine Xenon	256.00
311 125	50mm f/2 T2.2 Cine Xenon	224.00
311 126	75mm f/2 T2.2 Cine Xenon	264.00
311 127	100mm f/2 T2.2 Cine Xenon (no follow focus grip)	560.00
	CARL ZEISS (WEST GERMAN) LENSES with follow focus grip & click stops	
311 142	32mm f/2 Planar	190.00
311 143	50mm f/2 Planar	260.00
311 144	85mm f/2 Sonnar (no click stop)	260.00
311 145	135mm f/4 Sonnar (no follow focus grips or click stops—chrome finish lens mount).	180.00
	*COOKE SPEED PANCHRO LENSES with follow-focus grips	
311 320	18mm T2 Cooke Speed Panchro — SERIES III	660.00
311 321	25mm T2.2 Cooke Speed Panchro — SERIES III	660.00
311 322	32mm T2.3 Cooke Speed Panchro — SERIES II	420.00
311 323	40mm T2.3 Cooke Speed Panchro — SERIES II	392.00
311 324	50mm T2.3 Cooke Speed Panchro — SERIES II	468.00
311 325	75mm T2.3 Cooke Speed Panchro — SERIES II	520.00
311 326	100mm T2.8 Cooke Deep Field Panchro — SERIES II	540.00
	*Deliveries of Taylor-Hobson Cooke lenses are often uncertain. Please contact us for latest delivery information.	
	KILFITT-MUNICH MAKRO & CLOSE-FOCUS LENSES	
312 110	40mm f/2.8 Kilfitt Macro-Kilar A (focuses to 4")	185.00
332 055	Leather Case for 40mm Makro-Kilar	6.00
312 112	90mm f/2.8 Kilfitt Super Macro-Kilar (Infinity to 1:1), complete with "Wear" Arriflex adapter	219.50
332 056	Leather Case for 90mm Makro-Kilar	9.00
312 905	Arri Mount (Code Wear) for 90mm Makro Kilar (Replacement-for lenses with serial numbers starting #243 —)	25.00
312 901	Arri Mount (code Rezar) for 90mm Makro-Kilar lens (replacement-for lenses with serial numbers starting #219 —)	17.50

(Continued)

**This product is Made in U.S.A.

TELEPHOTO LENSES**KILFITT-MUNICH TELEPHOTO LENSES**

312 102	150mm f/3.5 Kilar—Requires Kizar Adapter	174.50
332 050	Leather Case for 150mm Kilar	14.00
333 504	*Filter Holder, series 7, for 150mm TeleKilar	5.50
312 103	300mm f/5.6 TeleKilar—Requires Kizar Adapter	224.50
332 051	Leather Case for 300mm TeleKilar	15.00
333 505	*Filter Holder, series 8, for 300mm TeleKilar	6.95
312 104	300mm f/4 Pan TeleKilar with Deluxe Case—Requires Anzar Adapter and Lens Cradle	469.50
312 106	400mm f/4 Sport Fern Kilar with Deluxe Case—Requires Wear Adapter and Lens Cradle	499.50
312 108	600mm f/5.6 Sport Fern Kilar—shipped with case shown below unless otherwise specified—Requires Anzar Adapter and Lens Cradle	599.50
332 054	Deluxe Travel Case for 600mm Sport Fern Kilar	39.50
312 902	Arri Adapter (Code Kizar) for 150-300mm Basic Kilars	17.50
312 904	*Arri Adapter (Code Anzar) for Fern, Sport Fern and Pan Tele lenses	25.00
312 905	*Arri Mount (Code Wear) for 400mm Sport Fern Kilar	25.00

*When ordering adapter for lens supplied previously, please specify serial number

VARIFOCAL LENSES

311 412	35 to 140mm Angenieux, f/3.5, Model 140 for Arri-16 & Arri-35	1395.00
311 413	25mm to 250mm f/3.2 T3.9 Angenieux Model 250—Requires Lens Cradle.	2520.00

DIOPTR CLOSE-UP LENSES—available for all varifocal lenses—Write for information.

FINDER ACCESSORIES AND SPECIAL GROUND GLASSES

339 100	Periscopic Finder Attachment—for Arri-16 and Arri-35 model IIC cameras: shows approx. 22mm dia. clear field on Arri-35 model IIC	298.00
339 110	Foam Rubber Eye Cushion to fit over eyecup	3.00
339 124	**Auxiliary Target Finder for Arriflex-35 IIB cameras	80.00
339 125	**Auxiliary Target Finder for Arriflex-35 IIC cameras, serial #7401 and up	80.00
339 114	Regular Viewfinder Eye-piece, complete with snap-on eye-cup for Arri 16S/16M and Arri 35 2C cameras. (Replacement.)	105.00
339 113	Special Automatic-Closure Eye-piece, complete with snap-on eye-cup. (Optional replacement for all Arriflex cameras with detachable eye-piece assembly.)	148.00
339 115	Snap-on Rubber Eye-cup Assembly only, with cover-door and machined recess for 15.5mm spectacle lens. (Replacement.)	18.00
339 135	Ground Glass only, interchangeable, for Arriflex-35 IIC cameras. Marked for Academy Aperture, 1.375 to 1 ratio. (16 x 22mm/ 0.631" x 0.868".)	28.00
339 136	Ground Glass only, same as above, but marked for wide screen aperture; 1.85 to 1 ratio (11.4 x 22mm/ 0.447" x 0.868".)	28.00
339 137	Ground Glass only, same as above, but marked for Cinemascope Aperture 2.35 to 1 ratio (18.6 x 22mm/ 0.735" x 0.868".)	28.00
339 138	Ground Glass, same as above, but marked for Techniscope Aperture, 2.35 to 1 ratio (9.5 x 22mm/ 0.373" x 0.868".)	28.00
339 139	Ground Glass, same as above, but marked for TV Safe action area, 14.35 x 19.22mm / 0.565" x 0.759"	28.00
Note. All above ground glasses show center cross and markings for Projector Aperture.		
339 140	Ground Glass with TV cutoff and crosshair, for Arriflex-35 IIB cameras	28.00
	Installation labor of Ground Glass (for Arri-35 model IIB cameras only)	28.00

LENS CRADLES FOR ARRIFLEX 35 CAMERAS

339 057	Adjustable lens cradle for 300mm Pan Tele Kilar/400mm Sport Fern Kilar with integral camera platform for Arriflex-35	188.50
339 050	Adjustable lens cradle for 600mm Sport Fern Kilar — Requires CAMERA PLATFORM	280.00
339 060	Adjustable lens cradle for Angenieux model 250 with integral camera platform for Arriflex-35	200.00
339 051	Camera Platform for Arriflex-35	45.00
339 052	Camera Platform for Arriflex-16	45.00
NOTE: For Arriflex owners using both Arri-16 and Arri-35 cameras, or for other special requirements, write for Arriflex Lens Cradle Data Sheet.		

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**This product is Made in U.S.A.

ULTRASCOPE ANAMORPHIC LENSES FOR ARRIFLEX 35

ULTRASCOPE anamorphots with anamorphic factor 2 can be used for anamorphic picture taking in "Cinemascope" format. They are so-called block lenses, which means that anamorphots and basic lens are coupled, thus forming a single unit. They can be used in the normal lens turret of every standard Arriflex 35 camera without need of any modification.

Available in following focal lengths: 40-50-85-300-400-600mm and Zoom (75-300mm). WRITE FOR LITERATURE & PRICES.

SOUND BLIMPS, BARNEYS AND ACCESSORIES

321 010	SOUND BLIMP 400 for Arriflex-35; accepts camera with 400' magazine and Synchronous Motor; Through-the-lens viewing and follow-focus operated from the outside. With special door for camera and cables. Requires Matte-Box listed below. (Must be purchased with fitted wooden shipping & storage case shown below).	2150.00
321 091	Adjustable matte-box for Arriflex 35 Model 400 Blimp	220.00
321 901	Fitted Wooden Shipping and Storage Case for Model 400 Blimp	55.00
321 012	SOUND BLIMP 120-Special (120S) for Arriflex 35; Accepts Arriflex 35 with 400ft. magazine and Synchronous Motor or 24 Volt DC Governor Controlled Motor; supplied with new, advanced camera support and three-position, sensitive, follow-focus mechanism; extra large, rectangular front port for wide angle lenses to 18mm; external lens diaphragm control; focusing scale and diaphragm scales, blank; special camera door; dynamic brake for synch motor; cables for 110 V AC operation; etc. Requires matte-box and lens diaphragm adapters listed below. (Must be purchased with fitted, wooden shipping & storage case, shown below).	3630.00
321 093	Adjustable Matte-Box for Model 120S Blimp	425.00
321 904	Fitted Wooden Shipping Case for Model 120S Blimp	70.00
321 051	Lens Adapter for diaphragm linkage in Model 120S Blimp—specify lens	55.00
321 601	Remote Control Cable for 120 S blimp, 30 ft., with on-off switch and indicator light	56.00
321 057	Conversion Kit for Arri-35 model 120S and 1000 Blimps: modifies blimp to operate focus and zoom of Angenieux 250 lens from outside. Includes special front port extension and lens support	995.00
	Conversion Kits for model 120S and model 1000 Blimps for Ultrascope Anamorphic Lenses, or for other Varifocal lenses are also available. Description and prices available on request.	
321 011	SOUND BLIMP 1000 for Arriflex 35; accepts camera with 1000ft. Mitchell magazine and Arri Synchronous Motor; with torque motor for magazine take-up, through-the-lens viewing, remote focusing and diaphragm adjustment; adapter for 1000 ft. Mitchell magazines; and special door for camera. Requires Matte-Box listed below. (Must be purchased with fitted wooden shipping & storage case shown below.)	4280.00
321 092	Adjustable Matte-Box for Model 1000 Blimp	425.00
321 902	Fitted Wooden Shipping and Storage Case for Model 1000 Blimp	95.00
	IMPORTANT: When used in Blimps, Arriflex 35 should be equipped with Pulse Mechanism, which connects to Pilot light to indicate the motor is running. When camera is ordered together with Blimp from us, Pulse Mechanism will be included on camera free of charge. If Blimp is ordered later, camera must be returned for installation of Pulse Mechanism at a cost of	50.00
	WHEN USED IN MODEL 1000 or 120S BLIMPS, or IN MODEL 1000 ADAPTATION STAND, the Arriflex 35 should be equipped with automatic buckle switch for which the blimp or stand is already wired. If camera is ordered complete with blimp or stand, this buckle switch is supplied and installed free of charge. If it is installed at a later time, camera must be returned to our shop; cost of buckle switch and installation in Arriflex 35 Model 11B or Model 11C is	200.00
321 062	Focusing Crank, detachable, for use on Arriflex 35 Model 120S and Model 1000 Blimps	50.00

(Continued)

Order Code	Description	User Net Price
SOUND BLIMPS, BARNEYS AND ACCESSORIES (Continued)		
332 030	Carrying Case for 7 lenses with remote diaphragm control, also holds diaphragm and focusing scale band and other accessories. Hammered aluminum outside, dust and moisture proof closure. Velvet lined compartments inside	140.00
339 382	Magazine Adapter to use standard Mitchell magazine in Model 1000 Blimp or 1000 ft. Adaptation Stand	230.00
321 501	**DOM SOUND BARNEY for Arri-35 with 400' Magazine	124.50
	UNDERWATER BLIMP—presently not made by Arri. Names of manufacturers available on request.	
ADAPTATION STAND FOR 1000 FT. MAGAZINES		
339 380	Arriflex model 1000 Adaptation Stand; adapts Arri-35 camera to 1000 ft. magazines; includes basic stand, magazine take-up motor, special finder optics and camera door, wiring and cables for 120 volt, 60 cycle, single phase AC, or for 24 volt DC. (Arriflex-35 camera, camera motor and magazine not included)—requires Magazine Adapter Cat. #339 382 which must be purchased separately (listed above). Must be ordered with fitted wooden case	1850.00
339 383	Fitted Wooden Shipping Case	45.00
CONTROL SIGNAL SYSTEM		
339 358	Combination tachometer-generator for Arriflex-35 cameras, models IIA, IIB, IIC cameras already in the field. (Scale 0-50 fps; output 60 cps @ 24 fps.) Supplied with one pair of bevel gears for tachometer and camera main drive shaft.	220.00
	Installation of tachometer-generator in Arriflex-35 cameras	80.00
	Control Signal Generator with Electric clap sticks—See Arri-35, Model IIC-GS under Cameras, pg. 1	
339 355	OSCILLATOR/SCENE MARKER for Arriflex 35 IIC-GS, provides 1 Kc start-mark tone; essential for tape recorders in which start-mark oscillator is not built-in. Additionally, with all tape recorders, supplements Automatic Clap-stick system to provide Scene Marking Capability	180.00
339 431	5-pin Tuchel Plug, male, with locking ring	4.50
339 433	6-pin Tuchel Plug, male, with locking ring	4.50
ANIMATION AND TIME LAPSE EQUIPMENT		
339 344	Single Frame Motor 24 Volt for time lapse filming and for use on animation stands, including geared plate, power supply unit for 110 V. AC and frame counter	920.00
339 346	Auxiliary shutter for use in Animation/time lapse, serves as capping shutter; 24 volt DC solenoid operated — mounts on camera turret	205.00
339 333	**Intervalometer with Interval Timer for 1, 2, 4 seconds and 6 seconds to 25 minutes (Less exposure Timer and DC Supply)	425.00
	Write for more complete information	
TRIPODS AND ACCESSORIES		
341 120	Arri Tripod Model 35, with oversized hemispherical universal joint for levelling camera without adjusting legs. Complete with Arri Panhead (not for use with Blimp)	215.00
341 121	Arri 35 Shorty (18 to 25") Tripod; accepts the hemispherical Universal Joint of the Arri Model 35 Tripod	99.00
341 171	Leather Carrying Boot and Cap for Arri Model 35 Tripod	59.50
341 172	HiHat to use Arriflex 35 camera on standard tripods	36.00
341 150	Arri Shoulder Pod, with large and small tripod threads	39.50
BATTERIES AND POWER SUPPLIES		
331 011	**Nickel-Cadmium Battery #14V04-D and Mini-Charger, combined. Battery: improved nickel-cadmium, alkaline 16.8V 4AH with selector switch to provide 8.4V 8AH for use with Arriflex 16, or 16. 8V 4AH for use with Arriflex 35. Charger: New, improved, built-in miniaturized type, electrically isolated. Complete with case and shoulder strap	256.00
331 037	Dryfit "Slimline" Battery for Arri-35, 16 volts 2.6 AH	84.00
331 038	Dryfit "Extra-Duty" Battery for Arri-35, 16 volts 5.2 AH	132.00
331 055	Dryfit Transistor-Controlled Automatic Charger for all Arriflex Dryfit Batteries—110-250 volts 50-60 cycle AC	148.00

[Continued]

**This product is Made in U.S.A.

BATTERIES AND POWER SUPPLIES (Continued)

331 020	**Portable Dry Cell Battery Pack, two 9 Volt Eveready No. 716 batteries in fibre carrying case, wired, with 9V. & 18V outlets	58.00
331 021	**Replacement Eveready #716 battery for #331 020 Dry Cell Pack	7.10
331 002	**Portable Wet Cell Lead Battery, 16 Volt, 6 AH. Supplied with carrying case, shoulder strap, filling syringe. Shipped dry—electrolyte supplied separately.	80.00
331 051	**Charger for 16 Volt Lead Acid Battery, for 110 V AC	30.00
339 370	**Combination Power Supply/Battery Charger. For use as direct power supply from regular 110 Volt 60 cycle AC power line to camera (output 1-20 V. DC) or as charger for lead-acid batteries. With built-in ampere meter (1-5 Amp) and Voltmeter (1-20 V.). Complete with carrying case (not to be used for charging Nickel Cadmium Batteries)	99.50

POWER CABLES

339 410	6 ft. Power Cable for Arriflex 35 (standard) for use with Nickel Cadmium Batteries-replacement	8.00
339 412	6 ft. Power Cable for Arriflex 35 (polarized) for Governor Controlled Motor, for use with Nickel Cadmium Batteries	8.00
339 411	15 ft. Power Cable for Arriflex 35, for use with Nickel Cadmium Batteries	10.00
339 446	6 ft. Power Cable for Arriflex 35, with 12-pin Dryfit Battery connector	19.50
339 447	Coil-cord Power Cable, 2 ft./6 ft. for Arriflex 35, with 12-pin Dryfit Battery connector	24.00

FILTERS

The Arriflex 35 Matte Boxes accept standard 3" square Wratten filters. The following original Arri 3" square filters are optically flat, dyed in the mass glass.

333 100	Medium Yellow Arri 35 filter	13.50
333 101	Red Arri 35 Filter	13.50
333 102	Green Arri 35 Filter	13.50
333 103	Graduated Arri 35 filter (3x6") pale yellow to red	46.00
333 108	Polarizing filter in rotating mount; fits Arriflex-35 matte-boxes	52.00

NEUTRAL DENSITY FILTERS

333 104	ND .3 Transmission 50 % Factor 2	24.00
333 105	ND .6 Transmission 25 % Factor 4	24.00
333 106	ND .9 Transmission 13 % Factor 8	24.00
333 107	ND 1.2 Transmission 6.5% Factor 16	24.00

MISCELLANEOUS ACCESSORIES

339 040	Lens Extension Tube for close-ups, for Arri mount lenses	19.50
339 030	Front Lens Cap for Schneider lenses (specify lens)	1.50
339 033	Rear Lens Cap to fit over Arri mount	1.50
339 032	Camera Turret Cavity Cap	2.00

**This product is Made in U.S.A.

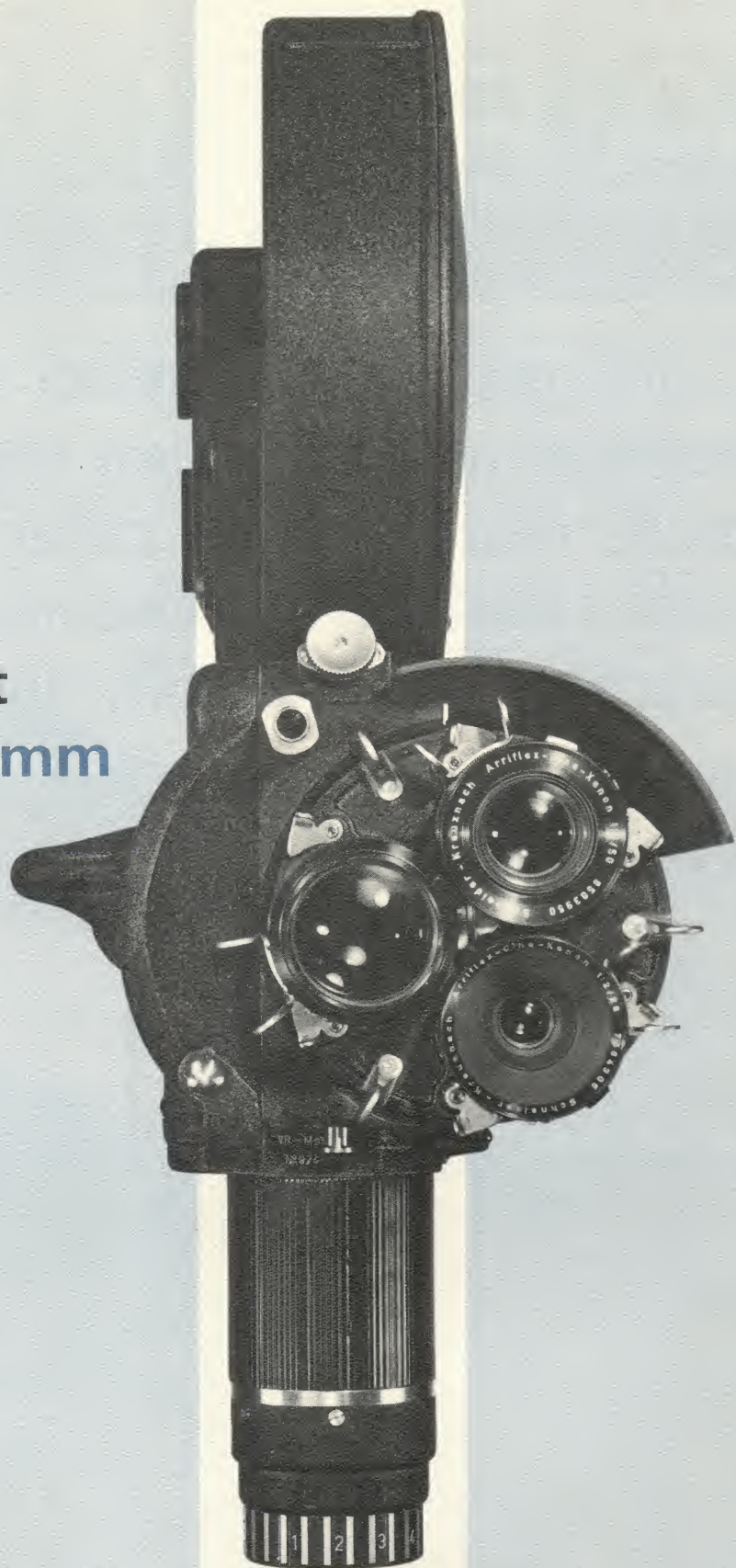
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...the only
truly compact
and lightweight
professional 35mm
motion picture
camera



ARRIFLEX® 35 MODEL 2C

PROFESSIONAL MOTION PICTURE CAMERAS

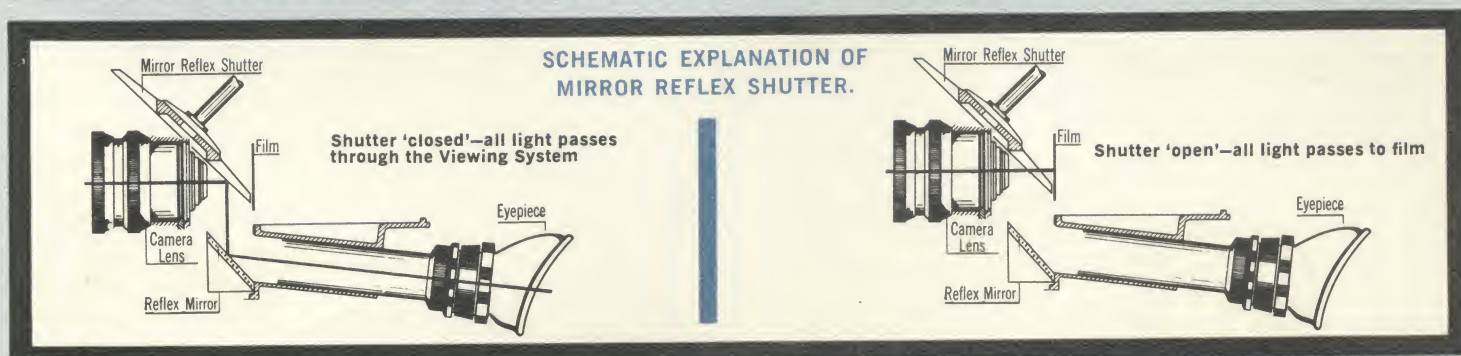
ARRIFLEX CORPORATION OF AMERICA • NEW YORK • HOLLYWOOD

ARRIFLEX[®]

with completely new reflex viewing system ...

... the only truly compact and lightweight professional motion picture camera—world famous for its mirror-shutter reflex optical system and “rock-steady” film movement—leads the field in versatility, dependability and economy.

Famed ARRIFLEX MIRROR-SHUTTER REFLEX SYSTEM



The Arri mirror-shutter reflex system represents a milestone in sophisticated professional motion picture camera view-finder design.

Arriflex conceived (originally patented in 1937!), Arriflex designed, Arriflex engineered and Arriflex perfected, this brilliant concept has set the standard for professional motion picture cameras the world over. Though many other reflex systems “like” the Arriflex mirror-shutter have been evolved, none has ever surpassed it in conception or operational advantages.

The mirror-shutter system has made possible through-the-lens viewing—banishing forever the handicaps of accessory finders. Focusing, framing, depth of field—every aspect of the cameraman's precious image are clearly and precisely

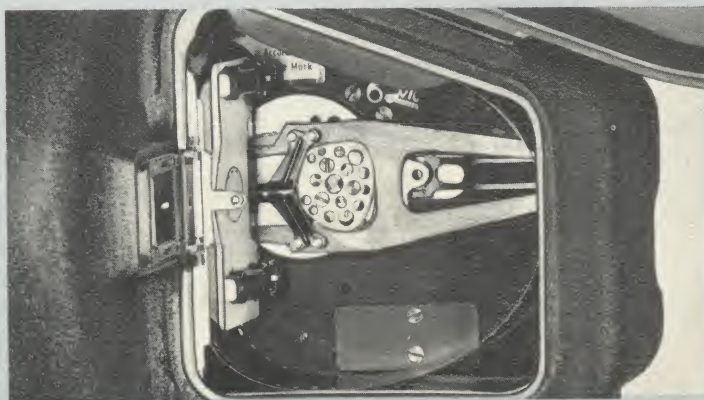
seen in the reflex finder—parallax-free—without supplementary finders, masks or rack-over devices. “What you see you get” with an Arriflex!

HOW THE ARRIFLEX REFLEX SYSTEM OPERATES The heart of the reflex system is the Arriflex segmented mirror-shutter, which rotates at a 45° angle between the lens and film plane. When the shutter is “closed” a brilliant clear image is reflected off the mirror segments into the viewfinder. When the shutter is “open” ALL the light passes between the segments directly onto the film. Thus ALL the light goes alternately to the film and finder. There is no beam splitter to dissipate the light or degrade lens performance. The Arriflex mirror-shutter design concept provides a clear, bright image at all practical, working apertures, large or small.

ARRIFLEX PRECISION FILM MOVEMENT

The Arriflex 35 2C film movement is designed to produce rock-steady, theatre-quality footage, under all filming conditions. The precision, cam-driven claw mechanism provides both film pull-down and precise, registration action. The cardioid cam action drives the claw so that at the end of each pull-down movement, the claw decelerates, and goes through a long straight pullout. This “dwell-time” locates each frame with great precision. Steady, theatre-quality pictures, exact frame line to ASA standards, and rugged, enduring precision are the results.

The precise, cardioid cam-driven movement is matched in the Arriflex 35 2C, by a substantial, durable, hard-chromed all stainless steel gate. The gate is precision machined and lapped. Cross stages, substantial rear pressure pad and side pressure rail—all have the benefit of the finest precision craftsmanship—all carefully designed and meticulously fabricated to keep film flat, steady, and precisely in focus at all times, under all conditions.



35

MODEL 2C

NEW larger field... **NEW** divisible finder... **NEW** interchangeable ground glass.

Arriflex professional motion picture cameras, since their very inception, have provided the film-maker with tools of such masterful, functional design that their basic features are still the "heart" of the latest models. Basic features so brilliantly conceived, so skillfully engineered that they have earned Arriflex a world-wide reputation for unsurpassed filming capabilities.

This brochure describes the newest 35mm model, the Arriflex 35 2C, which has importantly added to the capabilities of its predecessors. This advanced model incorporates improved finder optics: **larger field**, **interchangeable ground glass** and a **divisible finder system**. These newest features plus Arriflex's famed mirror-shutter optical system, cardioid film movement and compact, lightweight design provides the professional film-maker with a camera that can master **any** filming assignment. From missiles to microbes, from on the spot news to theatre feature films, hand held or on tripod, on location or on the sound stage, the new Arriflex 35 2C cameras are unsurpassed in versatility, portability and ease of operation. They are mainstays in entertainment, industry, science, education and government—wherever motion pictures are used to teach, influence, entertain or sell.

only
*13½ lbs.
light!

A ready to "shoot" Arriflex 35 2C with three lenses, 400 ft. magazine and handgrip motor weighs only 13½ lbs! Light enough for hand-held grab shots and "new wave" filming techniques—"heavy" enough for location and sound stage filming, the Arriflex 35 2C provides the professional film-maker with the most versatile capable filming tool in the world. You get rock-steady theater-quality footage when you "go" with an Arriflex—anyplace—anytime.



FEATURE DETAILS

1. Quick-change, 400 ft., all gear-driven Magazine; runs Forward and Reverse.
2. Snap-on Rubber Eye-cup, with recess for prescription spectacle lens.
3. Detachable Magnifying Eye-piece with Diopter adjustment collar and lock collar. Permits use of Periscope Finder Attachment and/or Automatic Closure Eye-piece. (See page #6.)
4. Camera door lock.
5. Closure Mechanism Lever, for cutting off stray light when Reflex Viewfinder is not used. Closure may be replaced with an Anamorphic lens element, permitting undistorted view with both spherical and Anamorphic objective lenses.
6. Main Stop-Start Toggle Switch for motor.
7. Main DC power cable socket.
8. Forward-Reverse switch for 16 V, DC Variable Speed Motor.
9. Variable Speed, 16 V, DC Handgrip Motor.
10. Built-in Rheostat to adjust variable speed 16 V, DC Motor.
11. Precision 3-lens turret.

SPECIFICATIONS

WEIGHT: Camera with normal lenses, wild motor, and matte-box... 8½ lbs., 200 ft. magazine... 2¾ lbs., 400 ft. magazine... 4½ lbs.

MAXIMUM DIMENSIONS: (irregular shape) Camera with wild motor and 200 ft. magazine: 15 x 7½ x 14" (With 400 ft. magazine 15 x 7½ x 18". Height is approximately 3½" less with synchronous motor.)

FILM APERTURE: Academy: 16 x 22mm/.631" x .868"; CinemaScope Aperture available on request 18.6 x 22mm/.735" x .868".

FILM TRANSPORT: Single claw with registration action.

SHUTTER OPENING: 180° (1/48 sec. at 24 FPS.)

CAMERA SPEEDS: To 50 FPS continuously variable.

TEMPERATURE RANGE WITH FACTORY LUBRICATION: —20° F to +120° F.

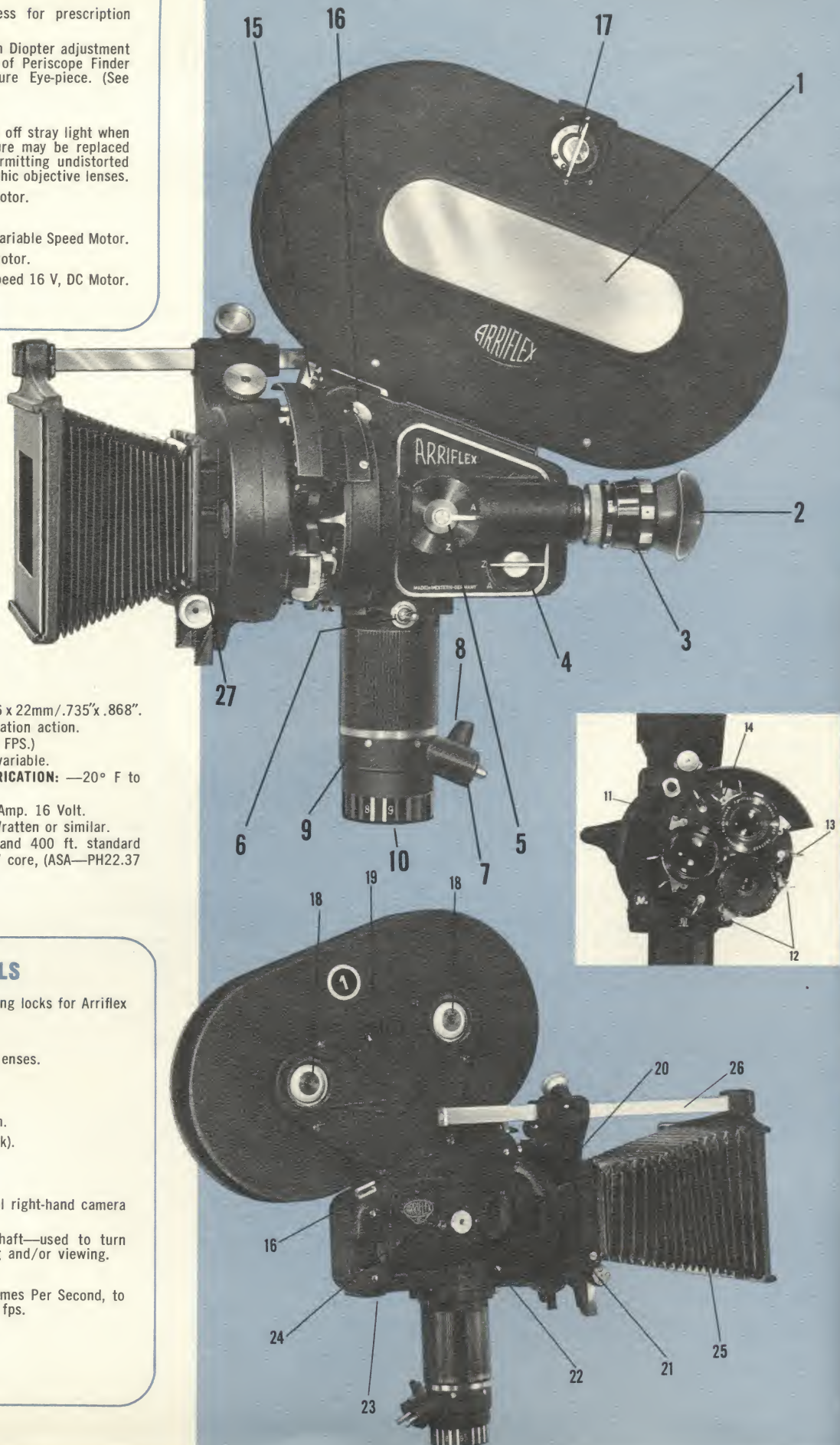
DC MOTOR CURRENT REQUIREMENTS: 3.6 Amp. 16 Volt.

MATTE-BOX FILTER SIZE: Standard 3 x 3: Wratten or similar.

FILM REQUIREMENT: Camera stock, 200 and 400 ft. standard darkroom loads, emulsion side in, type "U" core, (ASA—PH22.37—1963).

FEATURE DETAILS

12. Rugged, quick release bayonet retaining locks for Arriflex lenses.
13. Finger-grips to rotate turret.
14. Follow-Focus finger grip on Arriflex lenses.
15. Gib lock for retaining magazines.
16. Eyelet for neck strap.
17. Magazine cover-lock with safety catch.
18. Spindle knobs (for taking up film slack).
19. Magazine Footage Scale.
20. Contoured Handgrip.
21. Thumb-grip—forms part of anatomical right-hand camera grip.
22. Inching knob, coupled to shutter shaft—used to turn camera movement over, for threading and/or viewing.
23. Tripod socket, ¾".
24. Camera Tachometer; calibrated in Frames Per Second, to indicate camera speeds from 0 to 50 fps.
25. Adjustable bellows Matte Box.
26. Matte Box beam.
27. Adjustable geared filter stage.



ARRIFLEX 35

quick-change

MAGAZINE SYSTEM

The Arriflex 35 magazine system is designed in the tempo of our times—to do things faster, easier and more economically. Arriflex 200 and 400 ft. magazines have feed and take-up sprockets **built-in** — which means that time-consuming and critical threading of film is done when the magazines are loaded. To change magazines the busy cameraman has only to drop the preformed film loop inside the camera, secure the magazine with a fast acting latch, pass the loop through the film gate and he's ready to "roll" in a matter of seconds. Fast. Sure. Precise.

Most important in the design of Arriflex's Quick-Change magazine system is the fact that **NO PART OF THE FILM GATE IS LOCATED IN THE MAGAZINE**. Aperture plate, rear pressure plate, side guide rail —every component essential to locating the film precisely and reliably is **safely** built into the **camera head**. Thus, the Arriflex Quick-Change magazine system combines the advantages of rugged reliability, precision and speed with **safety**. All money saving advantages for the professional cinematographer. Advantages found only in Arriflex's **QUICK-CHANGE** magazine system.

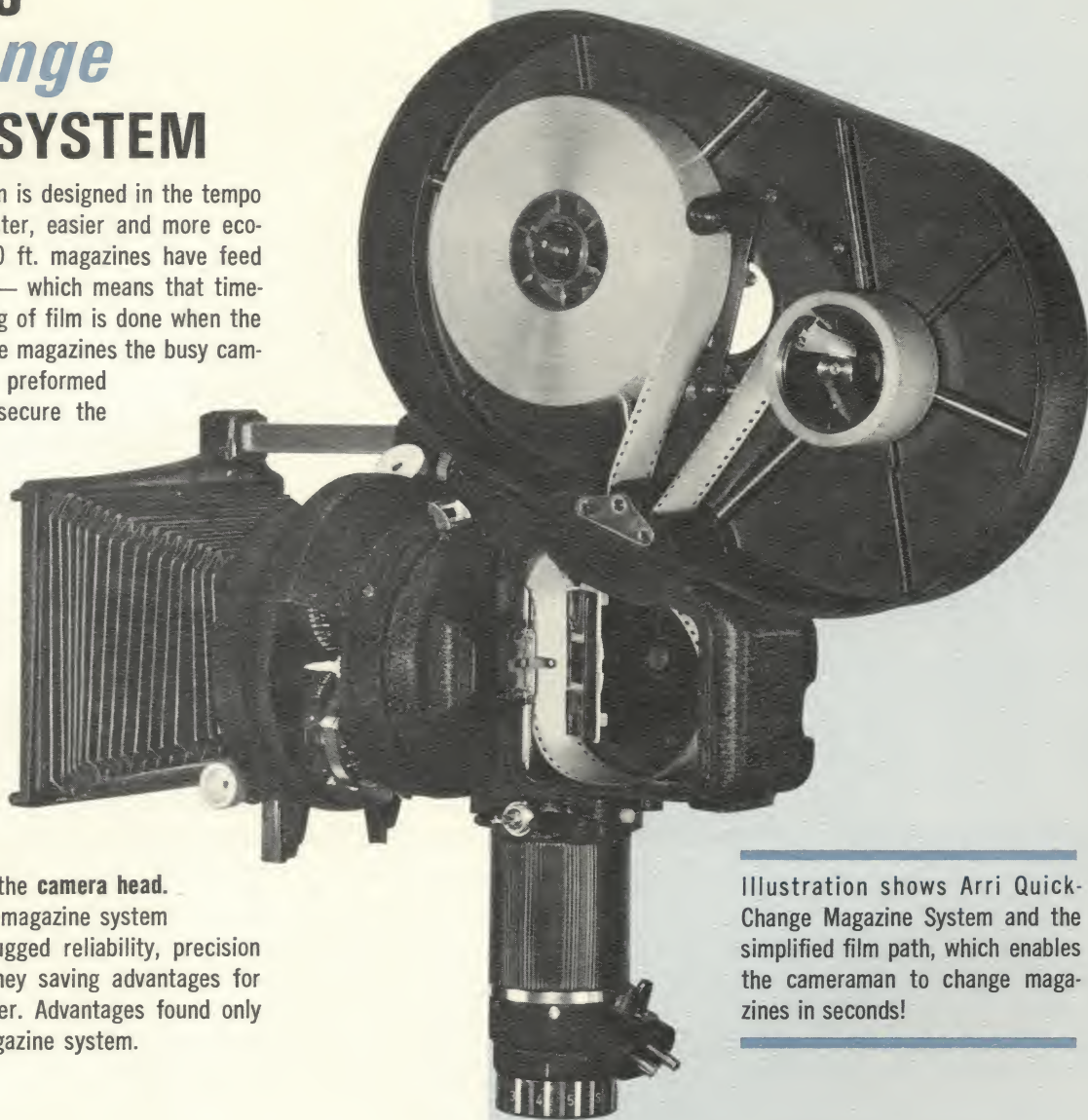
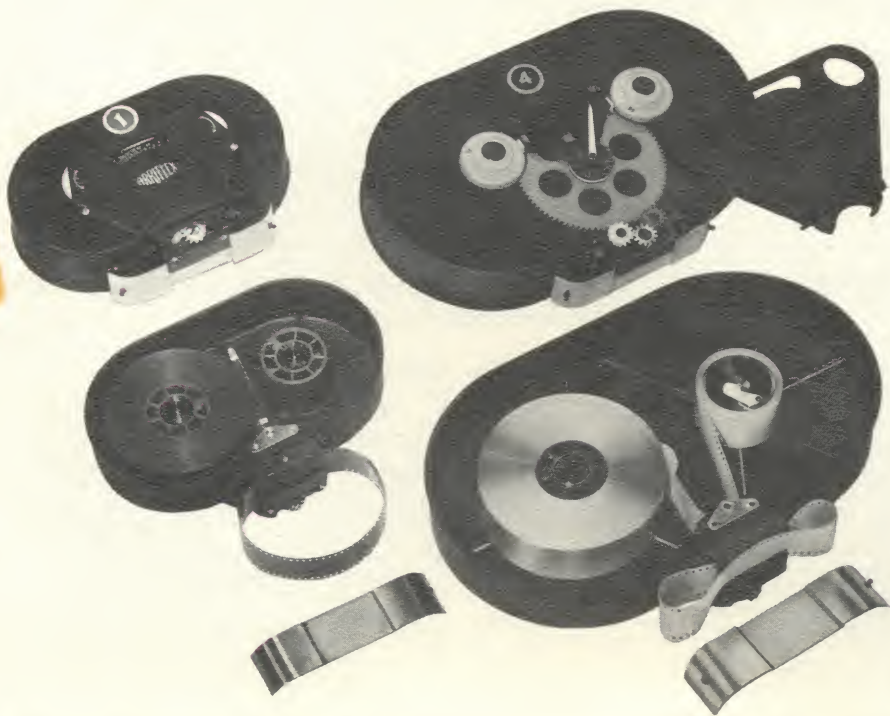


Illustration shows Arri Quick-Change Magazine System and the simplified film path, which enables the cameraman to change magazines in seconds!



ARRIFLEX 35 200 FT. and 400 FT. QUICK-CHANGE MAGAZINES

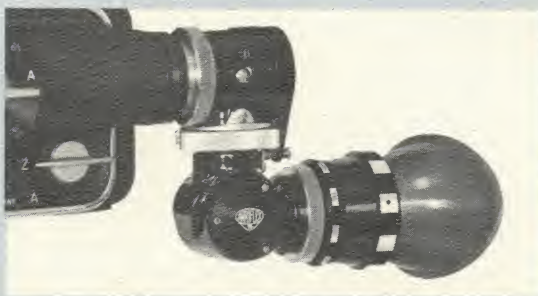
Arriflex 35 2C, 200 ft. and 400 ft. Magazines are of the single compartment, displacement type, providing the working cameraman with the important advantages of compactness and light-weight. Illustration on the left shows two views of the Arriflex 35 ultra-compact, 200 ft. Magazine; and, on the right, the Forward/Reverse 400 ft. Magazine, and some details of the all-gear drive. Both 200 and 400 ft. Magazines provide all the unique advantages of the Arriflex Quick-Change System; note preformed film loop made possible by the built-in sprocket system. Magazines are supplied with film loop protector, as shown. These modern 200 and 400 ft. Arri Magazines may be used with advantage on all Arriflex 35 camera models.

REFLEX FINDER ACCESSORIES



PERISCOPIC FINDER ATTACHMENT Framing...Focusing...Composing...All the advantages of the famed Arriflex Reflex Viewing System are measurably extended with the use of the versatile Periscopic Finder Attachment. Left eye or right eye viewing—extra high or extra low angles—extreme wide angle shots in tight quarters—all the “impossible” viewing angles are made easy and comfortable with the Periscopic Finder Attachment. Uniquely versatile, uniquely Arriflex—the Periscopic Finder Attachment may be used with Arriflex 35 2C cameras, with late model Arriflex 16S and all Arriflex 16M cameras.

The Periscopic Finder Attachment shows a large, clear circular field of approximately 22mm. It makes precise reflex viewing practical and comfortable even under the most awkward camera position.



INTERCHANGEABLE GROUND GLASS The Arri 35 2C View-Finder offers professional versatility and economy—shows full Cinemascope field and provides for a complete program of ground glasses—all quickly and easily interchangeable by the cameraman. The series of interchangeable ground glasses are each precisely etched to show camera aperture, projector aperture and center cross for: Academy 1.375:1; Cinemascope 2.35:1; Wide Screen 1.85:1; and TV safe action .565 x .759". Now the cameraman can “do it himself.” The ground glass on the model 2C is easily interchanged any time, any place, without special tools or fussy adjustments, through the easy accessibility of an empty lens socket.

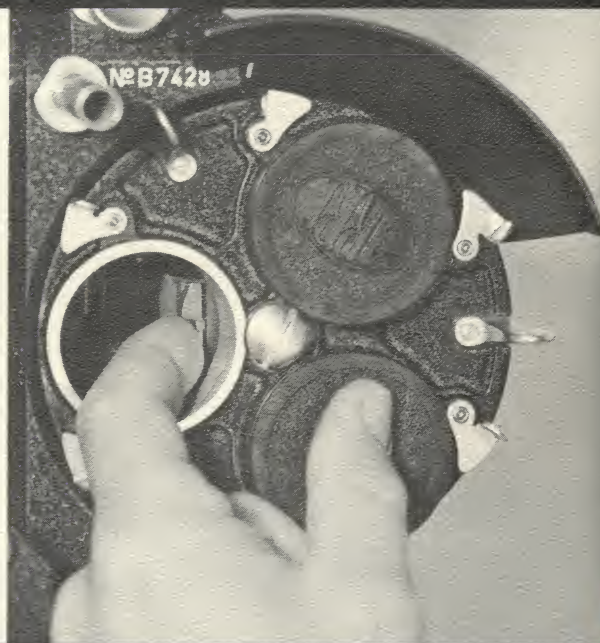


Academy 1.375:1

Cinemascope 2.35:1

Wide Screen 1.85:1

TV Safe Action



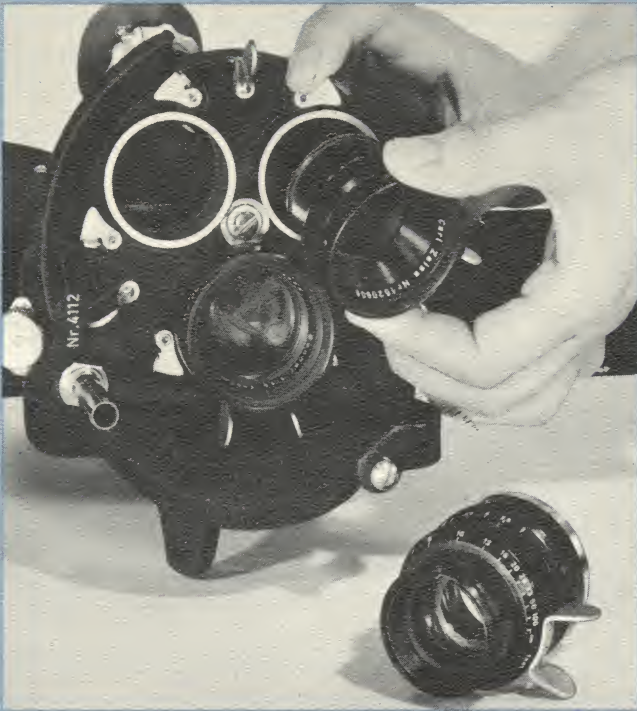
AUTOMATIC CLOSURE EYEPIECE This special eyepiece features an automatic closure mechanism that is a welcome convenience and safeguard. The eyepiece mechanism opens and closes automatically when eye pressure is applied or released. A manual over-ride is provided to keep the eyepiece open if so desired. The automatic closure eyepiece is available as an accessory, or as an optional extra. It may be used on the Arriflex 35 2C as well as on all late model Arriflex 16 cameras.

SNAP-ON EYECUP On both Standard and Automatic Closure Eyepieces, the rubber eyecup is a separate, snap-on sub-assembly. The eyecup has a 15.5mm recess into which may be spun a prescription spectacle lens. Thus, each cameraman may have his own eyecup, and where necessary, the eyecup may be fitted with a prescription lens. The modern Arriflex eyecup may be used interchangeably on Standard and Automatic Closure Eyepieces, on model 2C cameras, and on all late model 16mm Arriflex cameras.



AUXILIARY TARGET FINDER

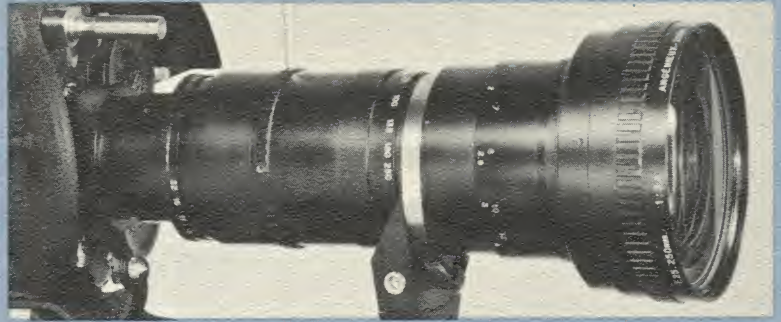
The Auxiliary Target Finder is an important aid in such photographic assignments as sports, wild life, tracking, etc. Its wide field and brilliant center reticle make it easy to pick-up and track small, fast moving objects when extremely long lenses are used. The Auxiliary Target Finder can be used with all focal length lenses. Models are available for all Arriflex cameras.



ARRIFLEX 35 THREE-LENS TURRET The Arriflex 35 three-lens turret is designed for rugged use and enduring accuracy. High-precision machining and rigid manufacturing controls guarantee precise flange focal measurements within .0002 inches. Arriflex lenses are mounted so precisely and tolerances held so closely, that any Arriflex lens will fit with absolute accuracy on any Arriflex camera and in any turret position. Arriflex lenses need not be individually "seated." The turret is easily turned by means of three finger grips. The grips are dot coded so that the cameraman can instantly identify the lens in taking position.

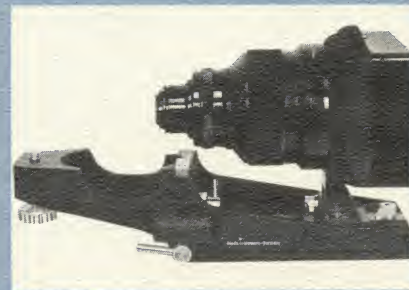
A standard complement of Arriflex lenses will generally be 28-35mm wide angle, 50mm normal, and 75-85mm tele. Any combination of these lenses can be mounted on the Arriflex 35 divergent three-lens turret without mechanical or optical interference.

ARRIFLEX 35 LENSES The Arriflex factory collaborates with Europe's foremost optical manufacturers, to guarantee highest professional quality in Arriflex lenses. Lenses listed in the Arriflex 35 catalog must pass rigid Arriflex factory inspection and must meet strict mechanical and optical specifications. Arriflex quality-controlled lenses meet every essential filming need and are available in types ranging from macro to telephoto, extreme wide angle, fixed focal lengths and 10X zoom. Arriflex lens mounts are of a unique design, and have industry wide professional recognition and acceptance. These mounts provide an unusual combination of extra-solid mechanical support, quick change, precision, and smooth operating finger-tip controls. Many lenses feature click stops, F-stops and/or T-stop calibrations and other advanced professional refinements. Please refer to our price catalog for a complete listing of Arriflex lenses by Schneider, Zeiss, Taylor-Hobson, Kilfitt and Arriflex factory approved Angenieux lenses.



ZOOM LENSES The Arriflex 35, with its ultra modern thru-the-lens reflex finder enhances tremendously the usefulness of today's sophisticated zoom lens. This ultimate combination provides the cameraman with never-before-possible control over every vital aspect of the picture: framing, focus, composition, depth, field angle and perspective.

Angenieux lenses for the Arriflex 35 are available in two main types: the Angenieux 35—140 f/3.5 lens, and the Angenieux 25—250mm f/3.2 lens (illustrated above mounted on an Arriflex cradle support). Angenieux zoom lenses for the Arriflex 35, come in original, factory made Arriflex mounts. They are triple checked and tested: by Angenieux; by the Arriflex factory; and by the Arriflex Corporation of America—maximum assurance of optimum lens—camera performance.



Illustrated
90mm F3.5
Super Makro-Kilar

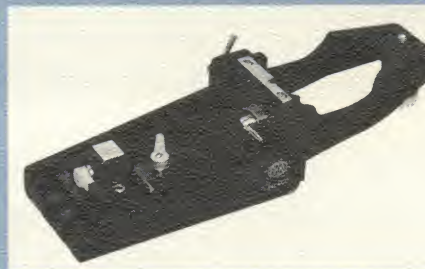


ULTRASCOPE ANAMORPHIC LENSES

A series of Ultrascope lenses with an anamorphic factor of 2 are available on special order for Arriflex 35 cameras. Focal lengths range from 40 to 600mm. Ultrascope lenses can be used in the normal lens turret of Arriflex 35 cameras. Superior mechanical and optical design assure outstanding picture quality. A camera door, incorporating special view-finder optics to provide an "unsqueezed" view-finder image, and other special accessories are also available. Write for separate brochure.

MAKRO LENSES

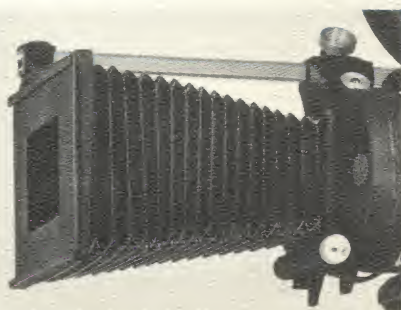
Makro-Kilar lenses (40mm F2.8 and 90mm F3.5) are ideal for extreme close-ups. They focus from Infinity to 4" and 5" respectively, providing image ratios right down into the 1:1 range without extension tubes or bellows attachments. These remarkable lenses plus Arriflex's famed thru-the-lens reflex viewing system makes difficult macro shots exceptionally easy and economical.



ARRI LENS CRADLES

The lens cradles in the Arriflex program are designed and produced in the Arriflex factory. They are typically Arriflex in craftsmanship and precision. Arriflex cradles provide auxiliary support for modern zoom, telephoto, and other large, complex lenses, and assure optimum performance through precise mechanical and optical alignment of the lenses.

ARRIFLEX 35 MATTE BOXES



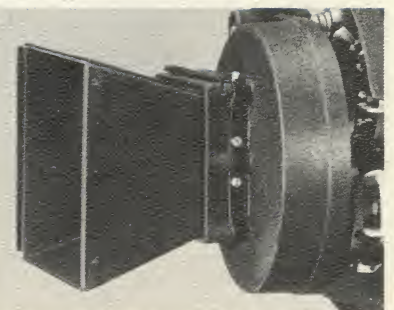
ADJUSTABLE LEATHER BELLOWS MATTE-BOX

The Arriflex 35 leather matte-box, with adjustable beam, provides the flexibility needed for all general purpose studio and location filming. It has a geared filter stage which accepts standard 3" x 3" filters and special 3" x 4" graduated filter

Available also for both metal and leather matte-boxes are: Mattes for 75mm lenses; and Arriflex Polarizing Filter in rotating mount.

ALL METAL MATTE-BOX

The Arriflex 35 all metal matte-box is exceptionally compact and rigid. It is especially useful in aerial, expeditionary, sports, news and other assignments where compactness and durability are prime considerations. It is suitable for lenses from 28mm to 75mm. The Arri all-metal matte-box takes two 3" x 3" filters.



ARRIFLEX 35 SOUND BLIMP PROGRAM

...the most comprehensive in the industry!

The three Sound Blimps in the Arriflex 35 program cover every practical filming need—minimum essentials or ultra-sophisticated refinements. They exemplify the unique versatility of the Arriflex 35 professional filming system.

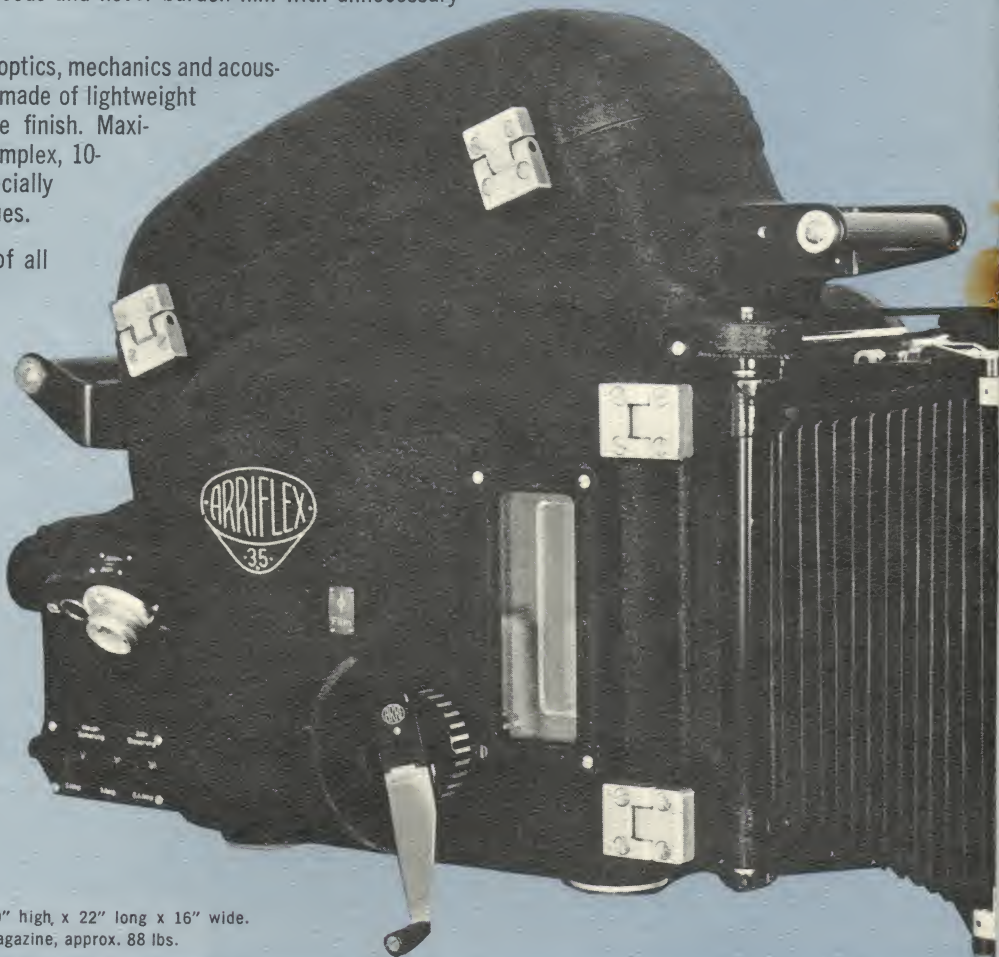
Arriflex cameras can be placed in Arri Blimps for synch sound—or removed for “wild” footage—in minutes, and without special tools. Arri Blimps provide the cameraman with his precise needs and never burden him with unnecessary equipment.

Arri Blimps are the products of advanced design in optics, mechanics and acoustics and superb workmanship. Blimp housings are made of lightweight magnesium alloy with a handsome black crackle finish. Maximum noise isolation is achieved by means of a complex, 10-layer lining, controlled camera suspension, specially designed fittings, and other ultra-modern techniques.

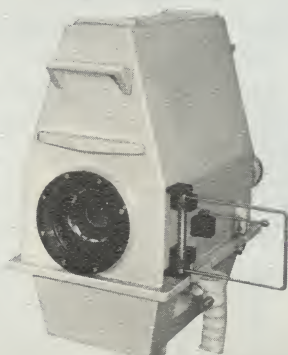
Thru-the-lens-viewing is an outstanding feature of all Arriflex Sound Blimps. Essential camera controls are externally located for maximum convenience and efficiency. Arriflex Blimps perform to highest sound stage standards and produce theatre-quality synch sound footage with outstanding production economy.

THE MODEL 120S (SPECIAL) This extraordinarily capable Blimp features: Thru-the-lens reflex viewing; external three-position follow-focus control; external lens diaphragm control; two-position Distance and F-stop scales; AC or DC camera drive, via 117 v, AC, 60 cycle, single phase Arriflex synchronous motor, from power lines, or via Arriflex 24 volt, DC, Governor Controlled Motor from 24 volt battery supply; Extra-large front port with clear aperture for lenses as short as 18mm (Schneider or Cooke;) ready access to lenses, magazine or camera through three large access doors; 400 ft. magazine capacity. (On special order, model 120S Blimp, may be supplied with a special electrical system for use with Arriflex 35 2C GS synch-pulse/automatic clap-stick system.)

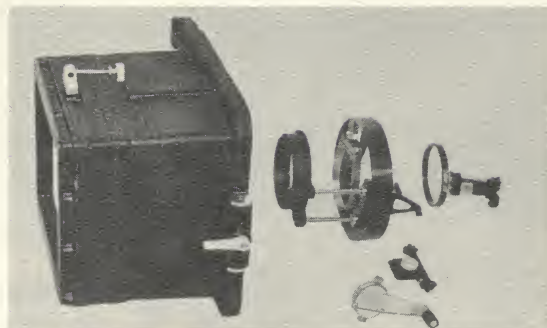
MODEL 120S (SPECIAL)—Overall dimensions approximately 19" high, x 22" long x 16" wide. Weight, Blimp with Arri 35 camera, synch motor and 400 ft. magazine, approx. 88 lbs.



SOUND BARNEY This multi-layered camera covering, has excellent acoustical characteristics and it can dampen sound as much as 60%. For tough location jobs, where standard sound blimps cannot be used, the Barney can help to bring back good synchronous sound. The Barney also serves to protect the camera against the weather. Heater Barneys, to operate on 115 volt, AC, are also available. Made in U.S.A.



UNDERWATER HOUSING The Underwater Housing is constructed of special, impregnated and anodized aluminum castings and selected, tempered aluminum plate. All fittings are stainless steel. The Underwater Housing is tested to pressures equal to a 300 ft. depth. Lens aperture control knob is operated from the rear. Offset pistol grip provides excellent stability and control. Made in U.S.A. Separate brochure available.



CONVERSION KIT The Conversion Kit serves to accommodate the 25-250 Angenieux lens in the model 120S and Model 1000 Blimps. The Kit includes: An extension section for the front port of the Blimp; an Auxiliary support for the lens; Accessories which adapt the focus/diaphragm mechanism of the Blimp, so that the lens may be focused and “zoomed” from outside.

Other Conversion Kits for model 120S and model 1000 Blimps are also available for Ultrascope Anamorphic lenses, or for other varifocal lenses. Description and prices available on request.

MODEL 1000 ARRI 35 SOUND BLIMP The model 1000 Arriflex 35 Sound Blimp has all the outstanding features and capabilities of the model 120S, described at left. The model 1000 is distinguished by its 1000 ft. film capacity. It is designed to use Mitchell-type, 1000 ft. magazines by means of a special Arriflex adapter. The model 1000 Blimp has a built-in 24 volt universal take-up motor for the magazine and a system of electrical interlocks. Buckle trip and overload switches provide maximum film safety and utmost reliability.

MODEL 1000 ARRIFLEX 35 SOUND BLIMP—Measures approximately 31" x 21" x 15". Weight of blimp with Arriflex 35 2C camera, and synch motor approximately 115 lbs.

BASIC MODEL 400 ARRIFLEX 35 SOUND BLIMP

The Model 400 is the answer to the basic requirement for high quality, synchronous sound with minimal equipment. The model 400 provides: Thru-the-lens reflex viewing; Two-position external follow-focus control; AC camera drive by means of the Arriflex 35 synchronous motor from 117 volt, AC, 60 cycle, single phase power; Large, convenient doors for ready access to lenses, camera and magazine; Accepts Arriflex 35 400 ft. film magazines. The model 400 Blimp provides the basic essentials for effective, high-quality synch sound plus excellent production economy.

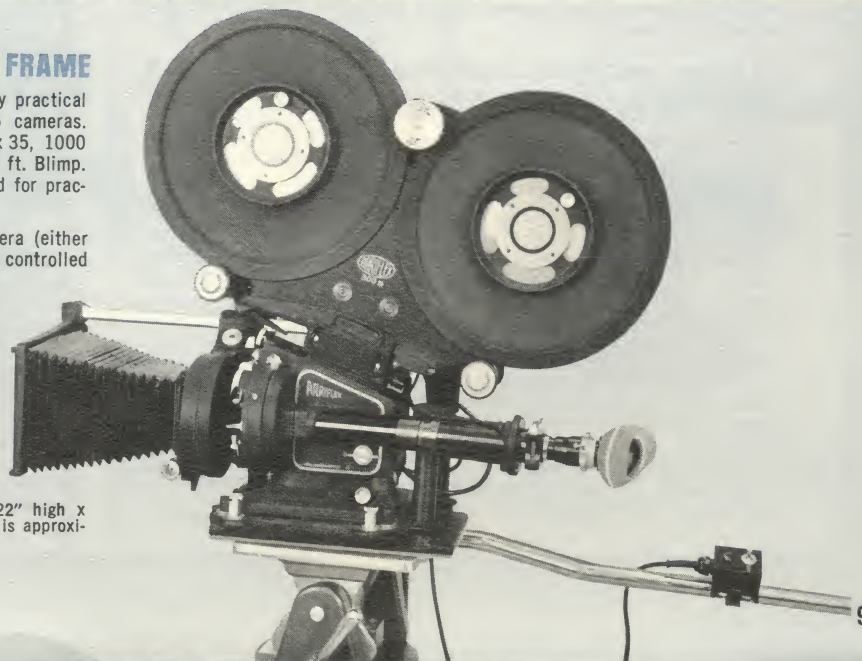
MODEL 400 ARRIFLEX 35 SOUND BLIMP—Overall dimensions approximately 17½" high x 27" long x 14" wide. Weight approximately: Blimp with Arri 35 camera, synch motor, and magazine: 64 lbs.

ARRIFLEX 1000 FT. MAGAZINE ADAPTATION FRAME

The Arriflex 1000 ft. Adaptation Frame is devised to make thoroughly practical the use of double-compartment 1000 ft. magazines on Arriflex 35 cameras. Because of the lightweight and compact construction of the Arriflex 35, 1000 ft. Mitchell type magazines could only be used with the Arriflex-1000 ft. Blimp. Now, the Arriflex Adaptation Frame provides all the essentials needed for practical, reliable use of the Arriflex 35 with large capacity magazines.

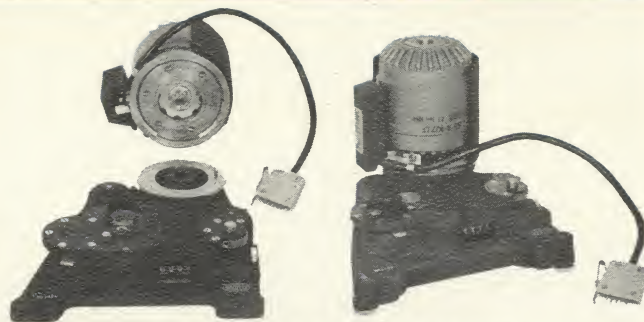
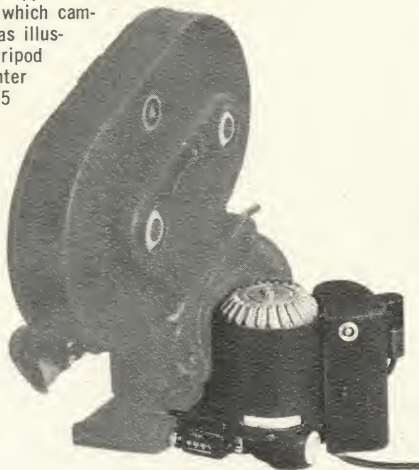
The Adaptation Frame is constructed to mount the Arriflex 35 camera (either with synchronous motor on geared base, or with 24 volt DC, governor controlled motor on geared base) and the 1000 ft. double compartment magazine. Uncompromising Arriflex quality in the construction and design of the stand provides a motor drive that is fully adequate for the camera; separate, solid support to "handle" the weight and bulk of a loaded 1000 ft. magazine; separate, AC-DC motor-driven film take-up; buckle-trip and electrical interlocks, to assure the ultimate in convenience and thoroughly professional reliability. Separate brochure available.

Model 1000 ft. Magazine frame: Overall measurements approximately 22" high x 23" long x 13" wide. Total weight of camera, motor, magazine and stand is approximately 50 lbs.



ARRI 35 SYNCH MOTOR ON STANDARD GEARED BASE

This is a smooth running, hysteresis synchronous motor for camera operation at "sound" speed from 110-120 volt, AC, 60 cycle, single phase lines. The motor is supplied on a standard, geared base, onto which camera and motor are mounted as illustrated. The Base has built-in tripod socket, built-in footage counter and fits into all Arriflex 35 Blimps. A safety slip-clutch automatically protects the motor and camera mechanism, in case of malfunction. The motor and base are easily and quickly attached to the camera without special tools. The Arri synch motor, on standard geared base provides reliable, low cost operation, whenever synchronous speed and/or operation from power lines is a requisite.



NEW UNIVERSAL GEARED BASE SYSTEM

This Universal Geared Base Motor system is the latest addition to the Arri 35 motor program. The Synchronous Motor (110-120 volt, 60 cycle, AC, single phase), and Universal Base (illustrated) feature a quick-change bayonet mounting system. This permits "instantaneous" mounting and dismounting of camera and motor. The new Universal Geared Base may be used with Quick-Change Synch motors and Quick-Change 24V DC Governor-Controlled motors. And by means of Quick-Change Adapters, all hand-grip motors as well.

The Universal Geared Base uses a special suspension system and rubber couplings to achieve exceptionally low noise levels. It is part of an advanced system that provides the ultimate in utility, adaptability and convenience. Write for detailed brochure.

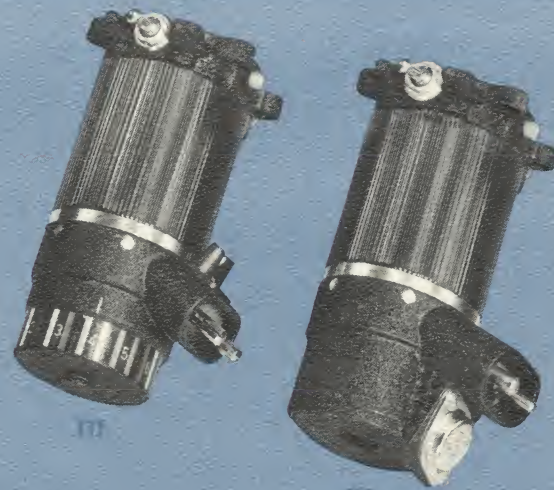
ARRIFLEX 35 HANDGRIP MOTORS

Arriflex 35 handgrip motors are available for varied applications. These motors serve as a convenient grip for hand-held filming. An on-off pressure button switch (convenient for short runs) and an on-off toggle switch (for long runs) are conveniently located. The handgrip motors are quickly removable and may be readily interchanged. Arriflex 35 handgrip motors are available in three types:

(1) VARIABLE SPEED MOTOR—The Variable Speed Motor requires 12-16 volt DC and can be operated from a light and compact rechargeable nickel-cadmium battery, dry cell batteries or from 110-120 volts AC by means of the Combination Power Supply/Battery Charger. The speed of the motor (from 8 to 50 fps) is regulated with a continuously variable rheostat built into the motor housing. A 16 volt power supply provides speeds from 8 to 36 fps. The variable speed motor is equipped with a forward/reverse switch. When used with the forward/reverse 400 ft. magazine, it provides new capabilities for filming special effects, instrumentation, X-Ray cinematography and other special applications.

(2) TRANSISTORIZED GOVERNOR CONTROLLED MOTOR—The Governor Controlled Motor requires 12-16 volts DC and is operated from the same power supplies available for the Variable Speed Motor. A centrifugal switch and heavy duty transistor circuit control the 24 fps camera operation within close limits. Precise, constant speed is maintained over substantial variations in supply-voltage and loads. The transistor used is a special type with heavy over-load capacity. This motor operates forward only. The 16 volt, DC Governor Controlled Motor provides reliable, constant speed so important for many types of location filming.

24-28 VOLT DC VARIABLE SPEED MOTOR * — The special 24-28 volt DC Variable Speed motor offers features identical to those of the 16 volt Variable Speed Motor described above. This motor however, further extends the versatility of the Arriflex 35 by making practical the operation of the camera from the 24 volt, DC power systems of aircraft, ships, and military vehicles and for other applications where the only available power source is 24-28 volts DC.



*Not Illustrated

POWER SUPPLIES AND BATTERIES

A wide variety of power sources suitable for every location and application are available for the Arriflex 35. Arriflex power supplies assure the utmost in reliability, convenience and economy.

(1) NICKEL-CADMIUM 14V04-D BATTERY WITH BUILT-IN MINICHARGER. This advanced design is the finest nickel-cadmium unit available. Each battery cell is hermetically sealed in a steel case. The battery has distinct advantages in reliability, long life, and long term economy. It has none of the usual battery maintenance problems.

A Miniature built-in Charger assures proper charge rate plus maximum safety and convenience. A special transformer provides complete electrical isolation from the power lines. The battery may be tapped for 8 volt for the Arriflex 16, or 16 volt for the Arriflex 35. The fully charged Nickel-Cadmium battery will operate the Arriflex 35 through 3600 feet of film. Battery and charger are housed in an attractive, molded, impact resistant plastic case. Size: 5½" x 3" x 8"—Weight 8 lbs. 4 oz.

(2) DRY CELL BATTERY PACK. The Dry Cell Battery Pack provides a power source on expeditions or whenever regular battery recharging is impossible or undesirable. The pack consists of two Eveready #716, 9 volt batteries (or similar) in a sturdy Vulcanized fibre case. The case is provided with Arriflex cable terminals, wiring and lugs for battery connections, and a selector switch to provide either 18 volts for the Arriflex 35 or 9 volts for the Arriflex 16. The pack will run the Arriflex 35 for about 3000-4000 ft. at normal temperatures. Size: 9" x 9" x 8½"—Weight 18½ lbs.



(3) COMBINATION POWER SUPPLY—BATTERY CHARGER. This unit makes possible the operation of the Arriflex 35 with DC motors from 110-120 V power lines. The Combination Power Supply/Battery Charger plugs into 110 volt 50-60 cycle AC lines. It has a DC output adjustable from 1 to 20 volts (5 amperes), continuous duty. It has terminals which accept the Arriflex power cables.

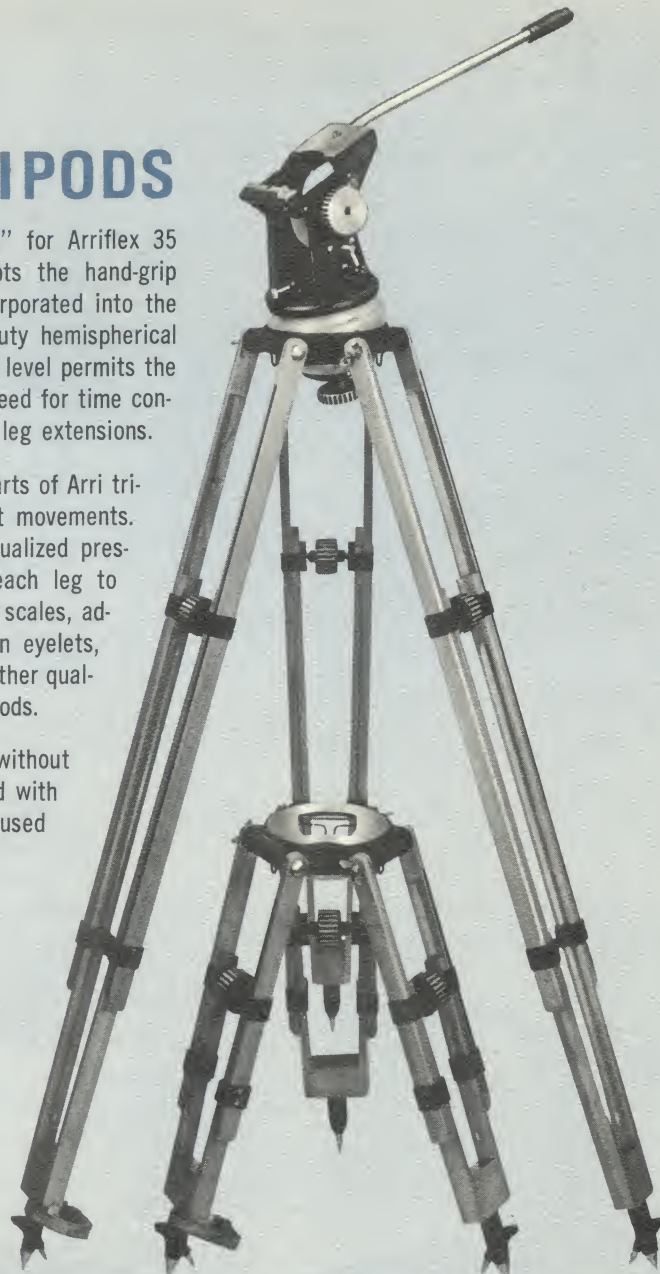
The unit may also be used to charge lead-acid batteries or any similar battery with recharging rates from .5 to 5 amperes, 1 to 20 volts. (Not to be used with the low charge rate nickel-cadmium batteries.) The Combination Power Supply/Battery Charger comes complete with fibre carrying and storage case and battery connecting cables, built-in Voltmeter, Ammeter and control. Size: 1½" x 7½" x 7"—Weight 13 lbs.

ARRI 35 TRIPODS

Arri 35 tripods are "tailor-made" for Arriflex 35 cameras. A cradle which accepts the hand-grip motor of the Arriflex 35 is incorporated into the pan head. An oversized, heavy-duty hemispherical ball-joint head with built-in spirit level permits the camera to be trued-up without need for time consuming adjustment of individual leg extensions.

Precise machining of all metal parts of Arri tripods assure smooth pan and tilt movements. Single lock collars, providing equalized pressure on the dual shanks, set each leg to desired extension. Calibrated leg scales, adjustable anti-slip chains, tie-down eyelets, tie-down lips and dual spurs are other quality operating features of Arri tripods.

The "shorty" tripod is supplied without a panhead. The panhead supplied with the regular Arri 35 tripod may be used interchangeably on both tripods.

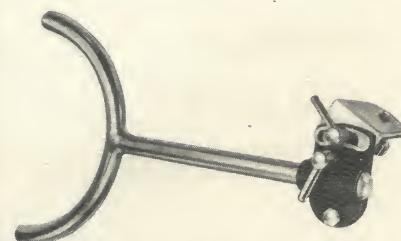


ARRI CAMERA CASES — Arri camera carrying cases are ruggedly built, with a handsome, hammered aluminum, heat-reflecting exterior, and a carefully made cloth lined interior. Chrome-plated hardware, and U-shaped channeling provide dust proof, moisture-resistant safety in transportation or storage.

Model 200 Case (not illustrated) holds Arriflex 35 camera with 200 ft. magazine attached plus three additional 200 ft. magazines, filters and other small accessories. Size: 9" x 15" x 18". Weight 16 lbs.

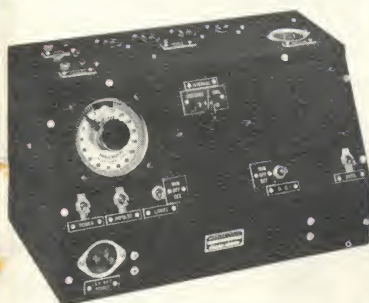
Model 400 Case (illustrated) takes Arriflex 35 camera with 400 ft. magazine attached, plus two additional 400 ft. magazines, one 200 ft. magazine, shoulder pod, filters and other small accessories. Size: 18" x 20" x 11". Weight 20 lbs.

Magazine Carrying Case (not illustrated) takes three 400 ft. Arriflex 35 magazines; fiber over plywood construction, cloth lined. Size: 14" x 10" x 11". Weight 10 lbs.



ARRI SHOULDER POD — Camera stability, in hand-held shooting with the Arri 35, can be materially aided with the use of the Arri Shoulder Pod. A sliding, tilting camera bracket provides built-in adjustment so that camera, and camera eyepiece can be positioned for the maximum comfort and convenience of each individual cameraman. The Arri Shoulder Pod is exceptionally light and compact.

ANIMATION / TIME LAPSE ACCESSORIES



INTERVALOMETER — The Intervalometer is a programming and control instrument operating from 115 volt 60 cycle, single phase power lines. It is designed to program the Arriflex 35 with single frame motor, lights and other associated equipment. The Intervalometer provides broad capability in a wide range of time-lapse motion picture photography. Made in U.S.A. Separate brochure available.



SINGLE FRAME MOTOR

— The Arriflex Single Frame Motor and geared base, permits single frame operation of Arriflex 35 cameras for animation and time-lapse filming. The Arriflex Single Frame Motor is sturdily constructed to provide reliable operation of the Arriflex 35 in all single frame applications. The complete assembly includes motor, geared base, remote frame counter and pulsing switch. Exposure time is approximately 1/3 second with Arriflex 35 180° shutter. The Single Frame Motor operates from 110-220 volt, AC, 50-60 cycle line by means of its own 24 volt DC power supply.



AUXILIARY SHUTTER

— The Auxiliary Shutter serves as a capping shutter in single frame filming. Its purpose is to prevent fogging in single frame filming, where light levels are high and a frame of film remains in the camera gate for a relatively long time. The Auxiliary Shutter operates on its own 24 volt DC solenoid and may be automatically controlled by the Arriflex Single Frame Motor.



ARRI HI-HAT The Arriflex 35 Hi-Hat can be fastened on any substantial tripod, or other suitable support, or even placed on the floor. It provides correct support for Arriflex 35 cameras. A recess in the structure accommodates the hand-grip motor.

ARRIFLEX® 35

2C CAMERA MODELS*



MODELS FOR EVERY FILMING ASSIGNMENT

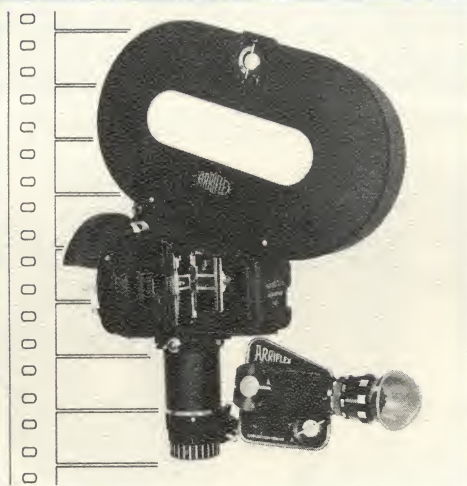
Arriflex 35 cameras have been the choice of professional cinematographers the world over since their introduction. They have earned an enviable reputation for uncompromised quality, dependability and economy. And now in the new model 2C series, Arriflex 35 cameras are better than ever. All 2C models feature new and improved Reflex-Finder, Detachable Eyepiece and Interchangeable Ground Glass.



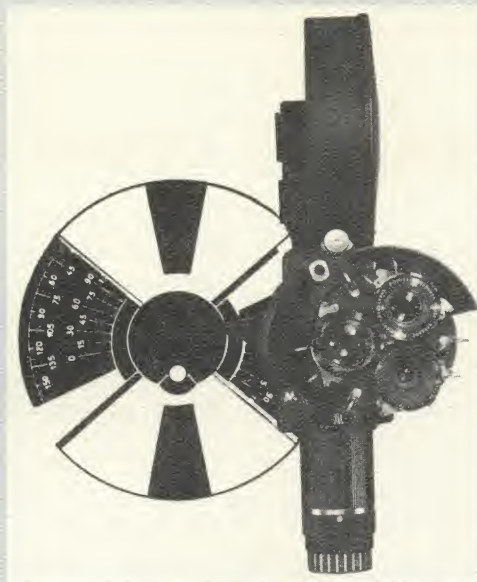
*Cameras illustrated with matte-boxes, magazines, motors, and other accessories.

Arriflex 35 Model 2C,

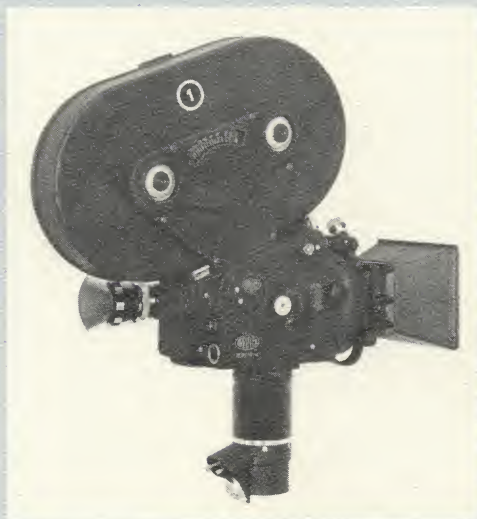
(180° shutter) with New Improved Reflex Finder showing Cinemascope Field (0.735" x 0.868"); detachable eyepiece and interchangeable ground glass, supplied with film gate and ground glass for Academy Aperture.



Arriflex 35 Model 2C-T, similar to Model 2C, but with movement for two-perforation pull-down and Techniscope film aperture (0.373" x 0.868"), 200° shutter and ground glass marked for Techniscope format. (Uses standard Arriflex 35 200 ft. and 400 ft. magazines.)



Arriflex 35 Model 2CV, with all features of the Model 2C plus Variable Shutter, adjustable from 0 to 165° opening.



Arriflex 35 Model 2C-GS, same as Model 2C plus Control Signal Generator (24 fps, 60 cycles) and Automatic, Electric Clap-Stick, factory installed.



Arriflex 35 Model 2C-S, with all the features of the Model 2C, plus special 32 volt, DC motor, separate speed-control rheostat, and special tachometer, for operation to 80 fps.

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“The Arri Story” takes you to West Germany on a guided tour through the ultra modern Arriflex plant. Here you witness first-hand, design and detailed manufacturing steps of these world renowned cameras from drawing board to finished product.

WHY ARE ARRIFLEX CAMERAS SO RELIABLE?

It's all in the meticulous unrelenting testing procedure before a single camera is ever checked out of the plant. “The Arriflex Story” shows you how and why more time is devoted to testing and inspection than actual fabrication. When finally you reach the final check-out test you'll understand why Arriflex cameras consistently produce ultra-sharp, rock-steady footage to the highest professional standards.

WHAT'S THE RANGE OF ARRIFLEX ASSIGNMENTS?

“The Arriflex Story” takes you literally around the world and to many of the more than 100 countries where Arriflex is the preferred camera among professional cinematographers. From Alaska to Zanzibar, on assignments as diverse as missile tracking to microbe hunting, from cinema art to newsreel, you will witness the facts that have earned Arriflex its reputation as the most versatile, most reliable professional motion picture camera in the world.

“THE ARRIFLEX STORY” is offered on loan without charge for screening anywhere in the continental U.S.A. to the following groups: Professional producers and cameramen, professional associations and affiliated chapters, institutions teaching motion picture production, Government Agencies and services concerned with motion picture production. Please request on letterhead.

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